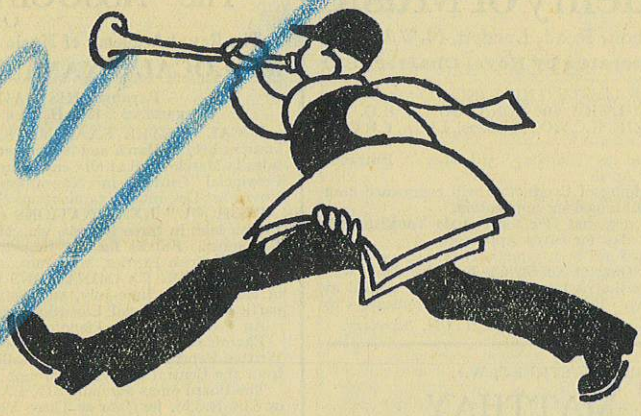
Maurice Ravel. P. 386.



f. 392

MUSICAL NEWS & HERALD

No. 1621, Vol. LXIV PRICE THREEPENCE April 21, 1923

The Ter-Centenary of the Death of WILLIAM BYRD (1543-1623).

MOTETS.

	Voices.	Curwen Edition.	Price. Staff.	Solfa.
Edited by GRANVILLE BANTOCK.				
Bow Thine Ear	S.A.T.T.B.	80540	6d	6d
Sing joyfully unto God	S.S.A.A.T.B.	80531	6d	4d
Edited by the Rev. W. SLATER.				
O give thanks	S.S.A.A.T.B.	80561	6d	
Edited by SYDNEY GREW.				
O God, give ear	S.A.T.T.B.B.	61142	6d	6d

MADRIGALS.

	Voices.	Curwen Edition.	Price. Staff.	Solfa.
Edited by PERCY E. FLETCHER.				
All hail! thou merry month of May	S.S.C.T.T.B.	61004	4d	3d
Edited by GRANVILLE BANTOCK.				
I thought that love had been a boy	S.S.C.T.B.	61006	4d	3d
Edited by SYDNEY GREW.				
What is life?	S.S.C.T. or B.	61156	6d	4d
This sweet and merry month of May	S.C.T.B.	61158	6d	4d
Ambitious love	S.C.C.T.B.	61163	6d	4d

London:
J. CURWEN & SONS, Ltd., 24 BERNERS STREET, W.1.

Royal Academy of Music

York Gate, Marylebone Road, London, N.W.1.

Instituted 1822. Incorporated by Royal Charter 1830

PATRON: HIS MAJESTY THE KING.
PRESIDENT: H.R.H. THE DUKE OF CONNAUGHT, K.G.
PRINCIPAL: Sir A. C. MACKENZIE, K.C.V.O., Mus.Doc., LL.D., F.R.C.M.

Midsummer Term will begin on Thursday, 3rd May. Entrance Examination on or about 30th April.

A Special Course for the Training of Conductors will commence next term. Full particulars can be obtained on application.

Three Scholarships for Baritones, and One for Female Vocalists will be competed for in May. Last day for entry April 16th.

A Prize of Twenty-Five Guineas has been generously offered by W. W. COBBETT, Esq., for a Phantasy Quartet for Strings by ex-students who have left the Institution during the past ten years and who gained at least a bronze medal for harmony. Further particulars on application to

J. A. CREIGHTON, *Secretary.*

---

96 and 95 WIMPOLE STREET, W.1.

TOBIAS MATTHAY PIANOFORTE SCHOOL

for instruction under his teachers, and under his own supervision, on the lines laid down in his published works. Branches at various provincial centres.

Open to Professionals and Amateurs, and also to Children.

The Staff consists of thirty-five senior Professors of thorough experience and platform reputation, all trained by the founder.

Special Short Courses for Teachers during term and vacation.

LECTURE-LESSON Class by MR. MATTHAY on the practical teaching of Technique and Interpretation, diagnosis and correction of faults, musical analysis and synthesis, etc., alternate Wednesday evenings, from Oct. 1. The alternate Wednesdays taken by Mr. Fred Moore.

COMPLETE TRAINING COURSE FOR TEACHERS:
(Approved by the Teachers' Registration Council.)

This ONE-YEAR Course may be joined at the beginning of ANY TERM.

For further particulars write Mrs. MARION COLE, Secrtary.

Trinity College of Music

President: The Rt. Hon. the Earl of SHAFTESBURY, K.P., K.C.V.O.
Chairman of Board: Sir FREDERICK BRIDGE, C.V.O., M.A., Mus.D.
Director of Studies: C. W. PEARCE, M.A., Mus.D.
Director of Examinations: E. F. HORNER, Mus.D.

The Summer Term begins 23rd April.

The College provides INSTRUCTION and TRAINING in all Musical Subjects (Instrumental, Vocal, and Theoretical) and Dramatic and Operatic Elocution. The lessons are arranged to meet the convenience of both day and evening students. Entry may be made for any number of Subjects—from one to the Full Course. The College is open to beginners as well as to the more proficient student; pupils under 16 years of age are received for the Junior School at reduced fees.

Particulars of the Teaching Department with list of professors, fees, scholarship regulations, &c., and the syllabuses of the higher and local examinations, free on application to the undersigned.

C. N. H. RODWELL, Secretary.

Mandeville Place, Manchester Square, London, W.1.

Training School for Music Teachers,

73 High Street, Marylebone, W.1.

Apply to Corresponding Secretary for particulars of

Summer
VACATION COURSES

Royal Manchester College of Music

Patroness—HER MAJESTY QUEEN ALEXANDRA.
President—SIR THOMAS BEECHAM, Bart.

The ASSOCIATED BOARD

OF

The Royal Academy of Music & The Royal College of Music

for LOCAL EXAMINATIONS IN MUSIC

PATRON: HIS MAJESTY THE KING.
PRESIDENT: H.R.H. THE PRINCE OF WALES, K.G.

LOCAL CENTRE EXAMINATIONS (Syllabus A).—Written Examinations held in March and November at all Centres. Practical Examinations in March-April at all Centres, and in the London district and certain Provincial Centres in November-December also. Entries for the November-December Examinations close Wednesday, October 17th, 1923.

"SCHOOL" EXAMINATIONS (Syllabus B).—Held throughout the British Isles in three Periods, viz., March-April, June-July, and October-November. Entries for the June-July Examinations close Wednesday, May 9th (Irish Entries, May 2nd), 1923.

ELOCUTION EXAMINATIONS will be held at certain fixed centres in March-April, June-July, and October-November each year. For full particulars see special Elocution Syllabus.

An Examination in Pianoforte Accompaniment is now offered.

Examination Music and Scales for Pianoforte and for Violin, and past Written Papers are published officially by the Board, and can be obtained from the Central Office, or through any music-seller.

The Board offers annually SIX EXHIBITIONS, tenable at the R.A.M. or The R.C.M. for Two or Three Years.

Syllabuses A and B, Elocution Syllabus, Entry forms, and any further information, will be sent post free on application to—

JAMES MUIR, *Secretary*, 14 & 15 Bedford Square, London, W.C.1.

Royal Society of Musicians

OF GREAT BRITAIN.

INSTITUTED 1738. INCORPORATED BY ROYAL CHARTER, 1790.

For the Maintenance of Aged and Infirm Musicians, their Widows and Orphans.

12 LISLE STREET, LEICESTER SQUARE.

The qualifications for Membership are that the Candidate be a member of the musical profession, and be resident in Great Britain at the time of application.

The Donations, Subscriptions, and Legacies of Honorary Subscribers enable THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN to disburse over £6,000 a year in the benevolent work for which the Society was instituted.

Donations, Subscriptions, and Legacies received by the HON. TREASURER—

W. H. BRERETON, Esq.
24, Nottingham Place, London, W.1.

COLLECTOR: WALTER MORROW, 4 Strathearn Road, Wimbledon, S.W.19.

Further particulars to be obtained on application to the Secretary,
Mr. J. F. C. BENNETT,
52 and 53 Cheapside, London, E.C.

Mrs. Curwen's Method

Examinations in Mrs. Curwen's Pianoforte Method.
Reference Library of Children's Music.
Register of Teachers of the Method.
Holiday Courses for Teachers.

An office has been opened to deal with correspondence and examinations connected with Mrs. Curwen's Pianoforte Method. The examinations will be held in London in February and July. The teacher's syllabus is ready, 6d.

Inquiries should be addressed by post to the Secretary, Curwen Method Office, 24 Berners Street, W.1.

TEACHERS prepared for MRS. CURWEN'S PIANOFORTE METHOD

at Wigmore Hall Studios, Wigmore Street, W.1

Further Subjects

THE

INCORPORATED SOCIETY OF MUSICIANS.

President:
A. H. MANN, M.A., D.Mus., F.R.A.M.

THE AIM OF THE I.S.M.

is to aid musical progress by bringing together all professional musicians who desire to see the status of their work improved, and wish to establish safeguards against the practice and teaching of music by unqualified persons.

Legal and professional advice are available for members.

The importance of the Society's objects may be measured by the difficulty which confronts those members of the public who desire a musical training for themselves or their children, but are often misled by spurious diplomas with high-sounding titles. The Society seeks to establish a recognised standard and to ensure that competent teachers shall not suffer disparagement.

All qualified musicians are invited to apply for membership to—The Secretary, 19 Berners Street, London, W.1.

The Royal College of Organists

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.7.

INCORPORATED LONDON ACADEMY OF MUSIC

22 Princes Street, Cavendish Square, W.1.

A COURSE OF TEN LECTURES ON
THE DEVELOPMENT OF VOCAL MUSIC FROM EARLY TIMES,
will be given by
MR. W. R. ANDERSON, B.Mus. (Dunelm), L.R.A.M.,
on WEDNESDAYS, MAY 2nd to JULY 4th inclusive, at 6.15 p.m.
Syllabus on application to the Business Manager.
Fee, £1 11 6 for the Course.

IMPROVISING

(42005).

A simple method of teaching the subject to children of average ability.

BY

ETHEL HOME

Head Mistress of Kensington High School.

In 25 lessons the children are taken through a course of easy composition from vocal phrases, through

---

The

Royal Academy of Music

YORK GATE, MARYLEBONE ROAD, N.W.1.

INSTITUTED 1822. INCORPORATED BY ROYAL CHARTER 1830.

PATRON—HIS MAJESTY THE KING.
PRESIDENT—H.R.H. THE DUKE OF CONNAUGHT, K.G.
PRINCIPAL:
Sir Alex. Campbell Mackenzie, K.C.V.O., Mus.D., LL.D., D.C.L., F.R.C.M.

THE ROYAL ACADEMY OF MUSIC offers to Students of both sexes (whether amateur or professional) a thorough training in all branches of music under the most able and distinguished Professors. In addition to receiving individual lessons, Students have the advantage of attending the Orchestral, Choral, and Chamber Music Classes, and the lectures on music and musicians. Evidence of their progress is given at the Fortnightly and Public Concerts, and by periodical Operatic Performances.

Prospectuses, entry forms, and all further information may be obtained on application.

METROPOLITAN EXAMINATION.

An examination (independent of Academy teaching) of Musical Composers or Performers, and Teachers, is held twice a year in London, viz., during the Academy Summer and Christmas Vacations.

A special Teachers' Training Course to meet the requirements of the Teachers' Registration Council has been instituted. Prospectus can be obtained on application.

A Junior Department is now open.

J. A. CREIGHTON, *Secretary.*

THE

Royal College of Music

Prince Consort Road, South Kensington, S.W.7

(Incorporated by Royal Charter, 1883.)

Patron: HIS MAJESTY THE KING.
President: H.R.H. THE PRINCE OF WALES, K.G.
Director: Sir HUGH P. ALLEN, M.A., Mus.Doc.
Hon. Secretary: GEORGE A. MACMILLAN, Esq., D.Litt.
Registrar: CLAUDE AVELING, Esq., M.A.

The MIDSUMMER TERM begins on Monday, April 30th, 1923. Entrance examination, Wednesday, April 25th.

FIFTEEN FREE OPEN SCHOLARSHIPS will be competed for in May and June, 1923.

A.R.C.M. EXAMINATION in all subjects will be held in September, 1923.

The College offers a complete course of musical instruction to pupils of both sexes, both professional and amateur. Upwards of 70 scholarships and exhibitions are founded which provide free musical education.

Syllabus and all particulars may be obtained from the Registrar of the College.

AUGENER'S EDITION
THE BRITISH CLASSICAL EDITION
WRITE FOR CATALOGUE.

TRIO ALBUM
For Piano, Violin and Violoncello.
VOL. V.

GAUTIER	- - -	Dites-moi.
ESIPOFF	- - - -	Serenade to the Moon.
LIND	- - - -	Modern French Dance.
WILLIAMS	- - -	A la Passepied.

3/- net.

AUGENER LTD., 18 Great Marlborough Street, W.1. 63 Conduit Street, London, W.1. 57 High Street, Marylebone, W.1.

Music 8vo, stiff paper covers (illustrated), 5s. net.

Music in the Kindergarten and Lower Forms
By LILIAN BUCKE
(of the Tobias Matthay Pianoforte School and Wimbledon High School)

This important Work, the result of the Authoress's experience in (1) teaching children of the kindergarten age, and (2) the training of teachers, deals with the first stages in the task of awakening the young child's sensibility to musical impression. It is intended to precede Part I of "Aural Culture based upon Musical Appreciation" (Stewart Macpherson and Ernest Read), to which it is related in principle, and to which it leads in natural sequence.

Music 8vo, 3s. 6d. net.

The Songs of the Children
A Collection of **very easy** Nursery Songs with the traditional tune
Harmonised by LILIAN BUCKE

BRITISH ISLANDS. Set I (Very Easy)

This edition of the Nursery Songs of many lands is especially designed for use in Aural Training and Musical Appreciation classes.
Its purpose is to arouse the children's interest in the beauty, the history and the antiquity of the songs.
The book, comprising 50 pages, is copiously illustrated throughout with black and white sketches, by the artist "Mac," and is intended

Important works for the Pianoforte Teacher and Student

STUDIES IN MUSICAL GRACES
by Ernest Fowles.
A concise yet adequately comprehensive work on the subject. The claims of the piano-student and teacher as well as the singer all receive special attention. An admirable book for all earnest musicians. Price, cloth, 6/- net.

THE ART OF ACCOMPANYING
by Algernon Lindo.
This is one of the few books dealing with this much underrated art. It covers every side of the accompanist's work—concert platform, church and drawing-room. There are chapters on Reading at Sight, Transposing, Operatic and Oratorio work, Temperament and Adaptability, Violin and 'Cello accompanying, Classical Songs and English Ballads, etc. Price, cloth, 6/- net.

THE ART OF THE PIANO TEACHER
Viewed from its Physical, Psychological and Practical Standpoints.
by Charles W. Pearce.
This book has been planned to meet the needs of all young and inexperienced teachers who may require specific information concerning many points and phases of their educational work, especially at its beginning. All students of the piano, whether teachers or not, will find it most helpful. 352 pages.

Musical News and Herald
No. 1621. Vol. LXIV. Saturday, April 21, 1923

CONTENTS.

	PAGE
MAURICE RAVEL	386
A CHORAL REHEARSAL	391
THE THEATRE OF THE LITTLE ONES ...	392
COMPETITION WORLD	395
MUSIC FOR THE FILMS	396
REVIEWS	398

COMMENTS.
24 Berners Street, London, W.1.

The Aim of the Choralist.

We notice an interesting discussion on choral society problems in Mr. Scholes's column in the *Observer* for April 8th. Mr. Hugh Roberton's views deserve great respect because he has taken a definite line in choral technique, and has achieved a very high degree of success in that line which his choir will, without doubt, demonstrate to-day. His view is, in brief, that the proper material for choirs is not to be found in large works, but in small, unaccompanied part songs, madrigals, and folk-song arrangements. He thinks we must get a network of small artistic bodies before big works can really be properly tackled at all. It is more or less the principle on which the less enlightened competitive festivals have been run in the past (many of them now include an extended work, from which the test piece is selected, and which is also given a massed performance), but it leads to a hankering for points and for specially startling effects, which is one of the things one has noticed as being rather too evident in Mr. Roberton's choir. The small folk-song arrangements which he uses so largely do not really occupy the singers' musical interest fully, especially in the case of a society that is the premier society in a big choral district. In particular, when one takes a small body of the best material from such a large choir for special purposes over-refinement results. The main difficulty of the big works is that for the most part they require orchestral accompaniment, and this puts a satisfactory performance out of the range of many societies, and makes rehearsals (which can

interest in a programme. The fact that a choir may flatten or sharpen in such a work does not really matter. Not more than one in a hundred of their audience has such a keen sense of absolute pitch that any uneasiness would be caused, and against this possibility must be set the real development of musicianship which arises in a choir working the larger forms. We met personally a large proportion of the choristers of both Mr. Roberton's choir and of the Wolverhampton Choral Society, which last specialises on large works, and only occasionally sings part songs as a relief. It was with rather a shock (for we do not find it to be at all Mr. Roberton's personal point of view) that we heard from Mr. Roberton's choristers last year the question: "Would you say we are the best choir that has come to London?" for we had listened to their work in an appreciative rather than a critical spirit; but from the Wolverhampton choristers the only question that we were asked, and we were asked it by very many, was: "Do you feel we did justice to the music?"

The real object of choral singing is the development of musical appreciation and feeling in a choir and their audiences. So far as our experience goes the audiences of choirs that take the larger works demand a higher standard both of musicianship and of music performed from the soloists they engage to assist at their concerts than do the followers of what are in danger of becoming stunt choirs.

We are well aware that many arguments can be brought forward on the other side, but we are inclined to feel that the object of those who have the choral music of the country in their charge should be less to please the musical critics than to develop the musical taste of the country. We would even go so far as to say that it should be regarded as a matter for congratulation, rather than as a fault, that the basses outnumber the tenors in a choir. Such a proportion is more representative of the ratio of those voices in the population as a whole, and such a choir is therefore, by the nature of the case, of more value to the community than one which could take full marks for technical perfection of balance in competitions.

Melody cannot be divorced from rhythm

MAURICE RAVEL.*

By ANDRE CŒUROY.

SMALL, thin, lean, his hair growing grey, yet still youthful, his angular profile typical of keen intellect, Ravel was, and often is still, considered to be the *enfant terrible* of music, the "naughty boy" whom official art barred from the coveted "Prix de Rome," and who took his revenge twenty years later by refusing to accept official decorations.

It is doubtful whether the public is aware of the true place which Ravel occupies in contemporary French music since Debussy's death. His place is not far from the foremost rank. But criticism, and even criticism most devoted to his glory and reputation, has stinted it, and has wantonly reduced its greatness. One critic emphasised Ravel's "fear of emphasis," another his "aversion to pedantry," another his "incomparable dry humour," and all tried to outbid each other in attacks disguised as humorous, witty, or clever remarks, going even as far as good-natured banter: "Ravel? Oh, yes, we know. Very soft trills on muted strings—flute—French horn—tambourine—muted brass—*glissando* on the double bass!—little crumbs!—Mary, brush the cloth!"

A far-seeing disciple of his has said that Ravel's music has nothing to do with literature. And there is, perhaps, no other music which has given more opportunity and pretext to ingenious comment. Witty people whose natural gift enables them to create work have the privilege of giving rise to clever criticism, which, by its innate delicate refinement, presumes to be of the same standard as the object on which it comments. To praise in others wit and cleverness is to claim, in an indirect way, these qualities for oneself. But Ravel's works are far above the standard of their average audience, and therefore they are most imperfectly understood. They are both admired or despised without sound justification. Our limited understanding is apt to judge matters superficially and without going into details. It happens, then, that admirers and opponents alike try to simplify things the complexity of which they are unable to grasp; and thus we meet traitors both amongst friends and foes.

Ravel would have been corrupted and doomed long since if he had stooped, like others have done, to adjusting his work to the conception which the public formed of it. But he is not one of those who are ready to admit—on the strength of "very Parisian" arguments—that their one and only trait of genius is to be found in those subtle little characteristics which the whole universe is said to envy the French: irony, subtle wit, and refined scepticism. If Ravel's strength had consisted of these minor qualities, I am sure he would have become a critic. If we are to believe

being duped. They are fond of writing in an ironical or jesting tone. They are as afraid of enthusiasm as of a disease, and get out of difficulties by a smile, or even a grimace."

It is well to consider here the conception of Ravel which one commonly meets with. This broad-minded composer *amused* himself by writing the "Histoires Naturelles," and, after Chabrier, he alone has been able to give life in his "L'Heure Espagnole" to that unseizable entity which we may call the comic part of music. But does this entitle us to say that he allows his phantasy, his impulse, or the caprice of his powerful humour to run amok? No. Ravel stands unsurpassed as an exponent of sound doctrine.

Originality based on arbitrary licence has no more bitter enemy than Ravel. He would never admit that on the pretext of subtlety of innovation a composer may be excused from having to account by recognised harmonic rules for even the strangest sound aggregation. He detests and loathes all that is unexplained or cannot be explained, all that is vague, all those extreme affectations which cheat the ear depriving it of true music and are tainted with that lack of sincerity which reigns supreme over witticisms. Ravel's compositions all bear the imprint of stern musical laws. But it is his whim to write so that these laws are not always evident.

A story tells us of a scholar, Pang, who adopted a little girl. She seemed so good, so dainty, that Pang congratulated himself upon his good fortune. Returning from his daily walk he looked through a crack into her room. He saw a skeleton, rigid but well-proportioned, in the act of painting human skins white and pink. In these it clothed itself in turn. Thus Ravel's music makes a point of hiding its solid framework under disguises which, in truth, do not differ from each other very often, but are constantly renewed. The last twenty-five years have seen a long succession of compositions, the colour of all of which is ever fresh. The "Menuet antique," the "Sites auriculaires," the "Pavane," the "Deux Epigrammes de Marot," "Scheherazade" and the String Quartet, the "Miroirs" and the "Noël des Jouets," the "Sonatine," the "Histoires Naturelles," the "Introduction et Allegro," "Gaspard de la nuit," "Ma Mère l'Oye," the "Menuet sur le nom Haydn" and the "Poèmes de Mallarmé," the "Valse Nobles et Sentimentales" and "Daphnis et Chloé," the Valse for orchestra, and the Trio, so magnificent in its rhythm and musical impulse. In every case we find such perfect ease of proportion, such clarity of precision, such wealth of perfection. All this music, while always remaining music in the true sense of the word, is

CURRENT TOPICS.

By JOHN GRAHAM.

The Handel Festival.

"CHORAL singing is coming into its own again." That is the prefatory phrase of the Handel Festival syllabus. It is, at any rate, a declaration that the Crystal Palace authorities have been confirmed in their faith in choral singing. A few months since it was stated that the Handel Festival of 1920 cost £7,500, and, because of the doubt whether such a sum could be raised again, it did not seem wise to hold one in 1923. To make ends meet it was also said that the seats at choral festivals would be increased in price. I do not remember the former prices at the triennial festival; I notice that at the festival on June 19th, 21st, and 23rd a reserved seat each day will cost from half to two guineas, according to the block letter. For the grand rehearsal on June 16th these prices are halved. The first day's festival will consist of "Israel in Egypt" and "Alexander's Feast" (selections). There will be a selection day as usual, and at 2.30 on Saturday, June 23rd, there will certainly be a large audience to hear the "Messiah," performed on the great scale that overseas visitors may only expect to hear once in a lifetime. Sir Frederic Cowen will again conduct. A dozen of our principal oratorio soloists will take part. The solo band (London Symphony Orchestra) is only a part of the instrumental battalion, and the army of choralists will answer to the call of Handel from Yorkshire (a contingent trained by Dr. H. Coward), veteran singers of former festivals from all parts of the country, as well as the great rank and file of the metropolis. The "converted" organ, now of French pitch, has cost £9,000, and it will be in the care of Mr. Walter W. Hedgcock. From all these signs we may emphasise the belief of the directors that "choral singing and choirs, and all that appertains to them, are by no manner of means finished with. In fact, they are stronger, more popular, and more effective than ever."

The Byrd Tercentenary.

Exactly what is the date on which the William Byrd Tercentenary should be celebrated? The anniversary of the death is July 4th. The British Music Society has issued a recommendation that Byrd's Services, Anthems, Motets, and Masses shall be frequently performed in churches of all denominations, more particularly on Sunday, July 1st, and Sunday, July 8th. The same society has formed a committee, who draw attention to the very considerable amount of secular music by Byrd, both vocal and instrumental, which is available for perform-

at Brompton, by a public lecture on Byrd, and by a concert of vocal and instrumental secular music. The meeting of the Madrigal Society this week was devoted to Weelkes and Byrd. "On the menu," Sir Frederick Bridge humorously remarked, "we have whelks, some bird, and will add a little quail if the members cannot sing all the music."

Memories of the "Messiah."

Can you recall the first performance of the "Messiah" you heard? In my case it is so many years ago that I refrain from mentioning the year. If it was not the first performance of the choral society which has been celebrating its jubilee, it was then or thereabouts. It made such an impression upon me that I formed a New Year resolution that I would hear the work every year I lived, and would also attend a Watch Night Service. Youth is irresolute, and it is no wonder that a break in the chain occurred when the events came on successive nights. I did not keep the watch, but I have passed my jubilee of "Messiah" performances either as listener or singer. Some of the moderns will say it was very foolish to make such a fetish of Handel. Quite so, but man is a bundle of habits, and I am not so faithful to the old love as a friend of my youth, who has been giving his reminiscences at the annual meeting of the old society. He thought that he must hold the record, not only for that society, but for every choral society in England, in that he had not missed attending one of the society's concerts, inside or out of doors, benefit or otherwise. The Mayor of the city also said he had supported the society from the first, and when they did not perform the "Messiah" at Christmastime he had to travel over a hundred miles to hear the work.

Sympathy in Teaching.

Dr. Lyttelton (formerly Headmaster of Eton) was well qualified to speak on "Sympathy in Teaching" at the conference of the Parents' National Education Union. He found among the great schoolmasters of England a considerable power of sympathy in character training, but a great deficiency in intellectual sympathy. He recalled countless cases of intelligent men who were called dunces at school. He also remembered a remarkable old teacher who was quite a wizard in dealing with dunces, who were really original boys pursuing truth on a road which was their own and not their masters. Dr. Lyttelton, says the *Times*, added that "two faculties—music and literature—born in the English child, had been

OPERA AND CONCERTS.

REGENT THEATRE, King's Cross. Tel. Museum 3180.
THE BIRMINGHAM REPERTORY THEATRE,
By arrangement with the Directors of the
Lyric Theatre, Hammersmith, presents
THE IMMORTAL HOUR. A Music Drama,
Composed by RUTLAND BOUGHTON. Libretto by FIONA MACLEOD
EVERY EVENING 8.30. MATINEES THURS. & SATS., 2.30.
LAST TWO WEEKS. Box office open 10—10.

LYRIC THEATRE, Hammersmith.
THE BEGGAR'S OPERA. LONDON'S LONGEST RUN.
NIGHTLY at 8.15.
ARTHUR HOSKING, SYLVIA NELIS,
SCOTT RUSSELL, TRISTAN RAWSON, FREDERICK DAVIES,
ELSIE FRENCH, VIOLET MARQUESITA, BERYL FREEMAN,
Conductor: G. O'CONNOR MORRIS.
MATINEES WED. and SAT., at 2.30. 'Phone Hammersmith 142

LONDON SYMPHONY ORCHESTRA. QUEEN'S HALL.
MONDAY, APRIL 23, 8 p.m.
TENTH AND LAST CONCERT OF THE SEASON.
Overture, "The Mastersingers" .. .. .. Wagner.
Suite in D .. .. Bach.
Overture, "The Magic Flute" .. .. .. Mozart.
Variations on an Original Theme .. .. .. Elgar.
Hungarian Rhapsody in F .. .. Liszt.
Symphony No. 5 in C minor .. .. Beethoven.
Conductor—ALBERT COATES.
Tickets, 12s., 8s. 6d., 5s. 9d., 3s., 2s. 4d.
L. G. SHARPE, 61 Regent Street, W.1. Gerrard 5564.

HAROLD SAMUEL ÆOLIAN HALL.
BACH WEEK.
April 30, May 2, May 4, at 8.30.
May 1, May 3, May 5, at 3.15.
HAROLD SAMUEL BACH WEEK.
Chappell Piano. Subscription £2 10s.
Single Tickets, 12s., 5s. 9d., and 3s.
IBBS & TILLETT, 19 Hanover Sq., W.1.

LEONARD BORWICK. ÆOLIAN HALL.
MAY 7th, at 5.30.
BRAHMS' BIRTHDAY.
BRAHMS RECITAL.
Steinway Piano.
Tickets, 12/-, 5/9, 3/-.
IBBS & TILLETT, 19 Hanover Square, W.1.

FORTHCOMING EVENTS.

Opera.

Carl Rosa, April 23rd, Coventry; April 30th, Derby and Northampton; May 7th, Leeds and Croydon.

D'Oyly Carte, April 23rd, Theatre Royal, Nottingham, Theatre Royal, Lincoln; April 30th, New Theatre, Cambridge, Theatre Royal, Peterborough; May 7th, New Theatre, Cambridge, Lyceum, Ipswich.

B.N.O.C., April 21st and 28th, Empire Theatre, Cardiff.

Concerts.

London Ballad, Royal Albert, 21st, at 2.30.
Glasgow Orpheus Choir, Queen's, 21st, at 3.0 and 8.0.
Zacharewitsch, Wigmore, 21st, at 3.0.
Victor Schiøler, Æolian, 21st, at 3.15.
Judith Litante, Wigmore, 24th, at 8.15.
Margaret Fairless and Dorothy Robson, Æolian, 25th, at 8.0.
Elsie Owen, Wigmore, 25th, at 8.15.
Ethel Scarborough and Horace Stevens, Æolian, 25th, at 3.15.
Daisy Kennedy and Beardmore, Æolian, 27th, at 8.15.
Jelly D'Aranyi, Wigmore, 27th, at 8.15.
Symphony Concert, Queen's, 28th, at 3.0.
Royal Choral Society, Royal Albert, 28th, at 2.30.
Alfredo Nardi, Æolian, 28th, at 3.0.

National Sunday League.
April 22nd, 1923.

Palladium, 3.15 and 6.30; Alhambra, 7.0; Lewisham Hippodrome, 6.30; Finsbury Park Empire, 7.0; The Empress, Brixton, 7.0; Alexandra Theatre, Stoke Newington, 7.0; Camberwell Palace, 7.30; People's Palace, Mile End, 7.0; and many others.

MORE AMATEURS AND MAURICE RAVEL.

By HERBERT ANTCLIFFE.

WHEN I read that the Misses Andreina and Guiseppina Paganini, who gave a recital at the Wigmore Hall on Monday last, were "direct descendants of the great Nicolo Paganini," and still more when I heard them play I was reminded of the common joke at amateur art galleries: "after (a long way) a great artist." Possibly this thought was scarcely fair to the young ladies, for, though they are far from being great players, they are by no means despicable in their art. The only excuse one had, however, was the foolish insistence by their agents on their family descent. It aroused hopes which were almost impossible of fulfilment. But when one had put this aside there remained the fact that they are fairly capable players with a musical feeling and a rich tone production that are not common. In the lighter pieces for piano and violin, like their illustrious ancestor's Concerto in G major and the Pugnani-Kreisler "Prelude and Allegro," they were very pleasing, but Brahms was somewhat out of their depth. The same evening I went in to hear Eugen d'Albert also with considerable hope that whatever one might think of some of his personal actions it would be possible to enjoy thoroughly both hearing his recital and writing about it. But here again was disappointment, and his strenuous efforts to get more tone out of his instrument than it would give only resulted in making Beethoven's music tedious and wearisome. Reading some of the criticisms afterwards I came across that of Mr. Ernest Newman, in which he said that Herr d'Albert's playing would not appeal to the public, however much it might appeal to the musician. Which made me thankful I was one of the public, for if this style of playing

Dream of Gerontius." Mr. Hugh Marleyn and his forces have done some surprisingly good work in the past, and even on this occasion there was some quite good choral singing and some still better orchestral playing. Apart, however, from a couple of slips which nearly ended in disaster, and which one would pass over had other things been satisfactory, there was a general misunderstanding of the character of the work and an evidence of lack of sufficient rehearsal. Mr. Wilfrid Temple, the tenor soloist, has a fine voice, but he tried to make his part dramatic, so that instead of the confidence which is implied in the poem and the music his singing suggested a peevish whine. The Westminster Choral Society, which gave a concert in aid of the Newspaper Press Fund on Tuesday, produced a new work by their conductor, Vincent Thomas, which drew from them some of the best singing they have given us. This was a kind of concert-opera, "A Tale of Alsatia," which was about as unoriginal and jolly as it was possible to imagine. Mr. Thomas evidently knows very well how to write for both voices and orchestra, but he also knows his Sullivan equally well. All the same, we would sacrifice much originality to have more of so effective a character and so genial a spirit. Purcell's "King Arthur," which preceded it, has much delightful music, but it is not a concert work, and the halting style of performance probably arose from this fact. Still another amateur society is the Civil Service Orchestra which played on Thursday in the Queen's Hall. Mr. B. Patterson Parker is the conductor, and knowing him hitherto only as a first-rate 'cellist one was agreeably surprised at the masterly way he drew from these ladies and gentlemen, who presumably spend most of their time in entirely different pursuits, playing that was always good and sometimes remarkably fine. Beethoven's C minor Symphony betrayed the weakness of some of the wind instruments, and the uneven quality of the strings, but, in spite of this, it was a well-balanced performance both in rhythm and expression. Still better was the accompaniment to Weber's Concertstück, which Mr. Parker conducted well and which had the added inspiration of so fine a soloist as Mr. Harold Samuel. Cherubini's "Wasserträger" Overture, Bach's "Brandenburger" Concerto No. 5, and Schubert's "Rosamunde" Ballet Music I did not hear; which was my loss. Mr. Theodor Otscharkoff, who conducted the New London Orchestra at the concert in aid of the Ellen Terry National Appeal for Mentally Defective Blind Children, is another who divides his activities between orchestral conducting and 'cello playing. His orchestra consists of thoroughly good, and many of them well-known, players, and the *ensemble* is also good. He attempts little in the way of "reading," however, and is content to hold his forces together and direct them in the matter of time and dynamic force and to give them the desired

Menges, Olga Haley, Isabel Gray, and Robert Radford. It was nice to see the way in which his fellow artists rallied round Gerald Walenn at the Æolian Hall, where on Friday he gave his one recital before going back to Australia, in which country he is now resident for the benefit of his health. Without being a great *virtuoso* or a player of universal appeal, Mr. Walenn gives thoughtful readings combined with a strong and well varied tone and excellent rhythm. There is nothing subtle about his methods, which accounts for his choice of Tartini's Sonata in G minor and three movements from Bach's Sonata in B minor, and his success in playing them. At the other end of the historical gamut was Edward Mitchell's recital, though he went back to Giles Farnaby, and passed through Scarlatti, Grieg and Schumann on his way to contemporary British and Russian composers. His British group, of works by Frank Bridge, Cyril Scott, John Ireland and himself was more than ordinarily interesting, and his "Fantasy-Dance" is more original and less influenced by Scriabine than anything else I have heard from his pen. Of Scriabine's works he played the Tenth Sonata, "Ironies," and the first of the Two Poems (Op. 32). As a pianist pure and simple, Mr. Mitchell is making rapid strides, his pedalling, which was formerly his weakest spot, being now a real aid to his remarkably fine colouring.

Mention of colouring leads one very naturally to talk about the visit of Maurice Ravel to the Symphony Concert at Queen's Hall on Saturday, when he conducted his "Mother Goose" Suite and "La Valse." For the difference between his reading of these works and the reading of Sir Henry Wood is chiefly one of colour. His general methods are vastly different from those of Sir Henry, for he is typically French in his style and personality as Sir Henry is typically English. And in Saturday's programme this was very marked, for the Englishman conducted a very vigorous performance of Schubert's C major Symphony that was a complete contrast in substance and manner to the work of the Frenchman. But in the matter of colouring the difference was chiefly obtained by technical means, of which the most striking instance was the way M. Ravel had of suppressing some of the *glissandi* and "chutes" in the Choregraphic Poem, bringing others into prominence. Both were vastly different, however, from the Saint-Saëns Pianoforte Concerto in C minor, of the solo part of which Mr. Leff Pouishnoff gave a brilliant performance that was as banal in its methods as is the music itself.

The Royal College of Music Awards.

Council Exhibitions (£65).—Dalmaine, Cyril (Violin), £8; Dalmaine, Josephine B. (Piano), £5; Dean, John (Singing), £8; Luker, Ursula ('Cello), £5; Pask, Rowland (Piano), £6;

CURRENT VOCALISM.

By F. GILBERT WEBB.

THE spell which a pure musical tone casts over an audience is apparently often forgotten by vocalists, but not by Mr. Roland Hayes, whose rich and velvety tenor voice is enhanced by a refinement of style that emphasises its beauty. His interpretations at his recital at Wigmore Hall on April 10 were sometimes deficient in intellectual subtlety, but they were always sincere and had the additional attraction of vocal finish. He was particularly successful in conveying the simple religious sentiment permeating "Le Repos de la Sainte Farville," from Berlioz's "L'Enfance du Christ," and Debussy's "Les Cloches." The directness of expression and gentle pathos of Herbert Hughes' "Down by the Sally Gardens" were treated with equal felicity. The renderings of Schubert and Hugo Wolf were less spontaneous. The conscientiousness of the singer was more apparent than the spirit of the songs, but the recital was thoroughly enjoyable, and that, alas, cannot always be said of such entertainments. Mr. Harold Craxton was a most sympathetic accompanist.

The Westminster Choral Society and its conductor, Mr. Vincent Thomas, are to be commended for giving a concert at Queen's Hall on April 10 in aid of the Newspaper Press Fund, which has the King for its patron and Viscount Burnham for its President, and there was a certain appropriateness in the choice of the principal work, Purcell's "King Arthur," or, to be correct, the composer's music to Dryden's play. Moreover, the direct character of the music made it well within the abilities of the choralists. The most successful of the soloists were Miss Annie Rees and Mr. Herbert Heyner. Mr. Berkeley Mason was very helpful at the pianoforte and Mr. W. H. Reed was the principal violin of an efficient orchestra.

Elgar's "Dream of Gerontius" was not a happy choice of Mr. Hugh Marleyn for the Langham Choral Society on April 11 at Queen's Hall. So many fine performances have been given of this work that a high standard has been set up which inevitably excites comparison. Mr. Marleyn's choristers have shown great advance of late, and they sang the big choruses with good tone and solidity, but the Demon's Chorus was singularly ineffective, and the spirituality of the work was missed. Neither the voice nor style of Wilfred Temple were in accord with the spirit of the name part. Mr. Robert Barry's voice was too light for that of the Priest, and Miss Gladys Palmer, who sang in place of Miss Edna Thornton as the Angel, was so persistently melancholy as to suggest that the beneficent being was conducting a Soul from, instead of to, heaven. Mr. R. Newton lent judicious assistance at the great organ, and the Society's orchestra was

"Immanence," Rossini's "La Danza," and two of Wolf's songs, while Mr. Titterton was heard in Arne's "Lass with the Delicate Air," Sibelius' "Black Roses," Elgar's "Speak, Music," and Vaughan Williams' "Whither must I Wander." The accompaniments were most ably played by Mrs. Edward Haley and Mr. G. O'Connor-Morris.

There was some excellent singing at the New Scala Theatre at the first appearance there on April 12 of Cav. Fidora and Dr. Podrecca's Roman Marionettes, notably by Miss Minna Woodhead as the Nightingale. The parody on the operatic scena also was cleverly done.

Mme. Lily Payling's concert at Albert Hall on April 14 will assuredly be remembered by the majority of those present by the marvellous exhibition of the wonders of wireless. After her first song, Mme. Payling motored to the British Broadcasting Company's station in the Strand and sang from there Saint-Saëns' "Mon Coeur s'ouvre à ta Voix" to the Hall, where it was accompanied on the pianoforte by Mr. L. Stanton Jefferies. Three megaphones were placed in the front of the organ seat and from them issued the rich tones of Mme. Payling's voice, augmented to an extent that almost made the accompaniment inaudible. The timbre was thickened but quality was preserved. The steadiness and ease of its emission was a testimony to the singer's breath control, yet there was a curious absence of those variations and subtleties on which expression so greatly depends, while the personality of the singer seemed to have vanished. On her return to the Hall, Mme. Payling gave the first performance in London of a patriotic French song, "Aux Morts pour la Patrie," with text by Charles Pégny and music by Henry Fevrier arranged for contralto, pianoforte, 'cello, and organ by Marcel Dupré. It is a good example of its class and created so much enthusiasm that Mme. Payling sang four encores. The other vocalist was Mr. Peter Dawson who was heard at his best, the size of the hall toning down the rough edges of his voice. Pianoforte and 'cello solos artistically played respectively by Miss Adela Verne and Mr. Lauri Kennedy, completed the programme.

Two very successful vocal *débuts* were given at Wigmore Hall respectively on April 16 and 17. The singer at the former was Miss Dorothy Ellis, a mezzo-soprano, well produced and intelligently controlled. Her voice lacks distinctive quality, but her readings were so bright and sensitive that her singing was very pleasure-giving. This was distinctly so in a group of songs by Erich Wolff. In this group were "The Stone-breaker" and "Fairy Tales," the former testifying to the singer's sympathy with the subject of the words, and the latter showing her command of *sotto voce*. Of a group of English songs the best was "Summer Night," by Armstrong Gibbs, which has atmosphere; but three songs by Adrian Holland had such enigmatical text that little could

A CHORAL REHEARSAL.

With Dr. Coward in London.

MEETING Yorkshire choirs almost nightly throughout the winter, Dr. Henry Coward is seldom seen in London. The opportunity was seized by a large number of London singers to hear a rehearsal with him on Saturday evening last, when the first rehearsal was held for the Tonic Sol-fa Association Festival in June. The large hall of the King's Weigh House Club, Thomas Street, W.1, was well filled. The design of the book of music practised was to represent Seven Choral Periods. As many of the singers were reading at sight, the simpler numbers were taken first. Dr. Coward abated nothing of his requirements in interpretation, except that the *tempi* were not at full speed.

At chance moments, to illustrate points in the music, Dr. Coward gave expression to some of his leading principles in choralism. These may be interesting to read, but they lose the vivacity of the spoken word, and the command and magnetic control of the conductor. Pinsuti's "The Sea hath its Pearls" lacked grip in the singing. Seeing one of his old Northern choristers present, Dr. Coward asked her to sing the phrase "Yet greater is my heart." The choir caught up the brilliant *sforzando* in a moment, and the effect was transformed, transfigured. Little homilies followed. Mendelssohn's "O Hills, O Vales of Pleasure" was pictured as the scene appeared to a boy, who became a conductor, while he sang this melody during walks over Yorkshire moors. Ideality must be infused even into music that did not seem to be worth it. Sing for perfection's sake, and that spirit remained. Interest in a choir flagged as the season advanced; the first concert was generally successful, and greater effort had then to be applied. Seek the reward in the work itself.

Edwards' madrigal, "In Going to my Lonely Bed," afforded examples of attention to small details, an accumulation of which made the difference between the commonplace and the interesting rendering. Repetitions of the melody required attention to the part that had the melody at the moment. Entries of parts had to be sung with stronger force than fully choral passages, the prominent part subsiding when the noticeable moment had passed. The repetition of a whole movement was strongly contrasted with its first appearance. The climactic point, "she rocked it and rated it," permitted exaggeration. At least, that was the case with London singers, who were inclined to flabbiness.

Byrd's "Sing Joyfully unto God" further illustrated the polyphonic style of statement in one part and comment in another. A weak part (in this case the tenors) was supported by humming voices (baritones) in unison, the assisting voices making a clear entry of their own part when it

country singers who travelled long distances to attend rehearsals. Was it worth while? Yes; the singing of good music was a tonic for a week.

Bishop's "The Chough and Crow," after the conductor's inspiriting remarks, went with a swing that "uproused the merry men." Dr. Coward paused before rehearsing Desborough's choral cantata, "Homage to Music," to give a few hints on voice development. Striking a note on the piano, he got the singers to listen to the harmonics. They would hear harmonics well on a good violin; a poor one did not respond. The gramophone also was weak in overtones, and a violin record sounded fluty. Notice also the sympathetic vibration set up in a vase or globe at certain pitches. The *listening* ear secured perfect chording. Humming assisted singers to keep in tune, and the voice improved by its use. Vitality in attack of high notes was another point. Placing the tone in the pharynx as if vibrating at the bridge of the nose, brilliance and power were secured. These hints were fired off rapidly, and are quoted in the same fashion. Some day they may, with others, be elaborated in a book. The singers went away feeling that such a rehearsal was not only a lesson, but a privilege. J. G.

(*Continued from page* 390.)

vious experience. Miss Stevens is also a mezzo soprano, and has been well trained. Her renderings of Mozart lacked finish, but all her interpretations were distinguished by perception and emphasis of the spirit of the songs, especially those by Schumann and Brahms, that hid to a considerable extent technical deficiencies. She was ill-advised to put all the English songs at the end of her programme. It was not only bad taste to an English audience but she sang them extremely well, particularly Parry's beautiful "Armida's Garden" and Martin Shaw's "Bablock-Hythe." Miss Stevens was assisted by Miss Ella Hackworth, who gave a curiously feverish reading of Beethoven's Sonata in A flat, Op. 110, but played pieces by Bax and Goossens with lively appreciation of their requirements. The accompaniments were admirably played by Mr. Harold Craxton.

Miss Ursula Greville was so indisposed at her chamber concert at Steinway Hall on April 17 that any criticism of her singing would be unfair. Fortunately her vocal skill is well known, and it enabled her to give effective interpretations of classic and modern songs, particularly Debussy's "La Flute de Pan," Armstrong Gibbs' dramatic "Mad Prince," and Felix White's vivacious "Vespers." In these Miss Greville was delicately accompanied by Mr. Maurice Jacobson, but in Rutland Boughton's "Symbol Songs" she was admirably supported by the Tas Quartet, which assisted by Mr. Jacobson, had opened the concert with the first performance in England of three movements from a Pianoforte Quintet, Op. 20, by E. Stillman-Kelley, a work of promise rather than achievement.

THE THEATRE OF THE LITTLE ONES.*

By LEIGH HENRY.

THE Theatre of the Little Ones—does not the phrase carry with it some fragrance of the Country of Eternal Youth? Is there not in it some echo of the joyousness and freshness of early things? Surely there is; for not only is the *Teatro dei Piccoli* a thing which carries us back to the youth of the drama: it is the embodiment of an art which is eternally endowed with the grace, pathos, and merriment which express the spirit of youth.

Yet they are not merely childish, these Little Ones. Imperial Rome knew their conquests, and limned in stone the image of one of their most vagrant wanderers: Pulcinella, that melancholy and macabre creature who has walked the shadowy avenues of Versailles as Pierrot, and tumbled among the fair-day roysterers as Punch. Such ancestry as they may claim is illustrious; we must accord them their own fantastic dignity. They have been of the company of princes, with the Dukes of Tuscany; Bianca Capello, whom musical history knows as the innocent cause of opera, did not disdain to favour them when they made their bow to her in that palace of the Uffizi which now houses the images of other great ones. They were of the *cortège* of the Medici when Angelo was also Lorenzo's *protégé*. The wise ones of the world have been glad to have their fellowship. They have been subjects of philosophy and learned thought ever since the *archiatro* of the Pope. Girolamo Cardano, physician, mathematician, and philosopher of the early sixteenth century, devoted chapters of his *De Subtilitate* and *De varietate rerum* to them; Quadrio and Lorenzo Lippi devoted honourable attention to them; down to Anatole France of our own time they have evoked subtle thoughts and images to sensitive minds. Ancestors of all that is most fantastic, vivid, and joyous in the theatre, they have inspired the creative thought of great dramatists. Some of Goethe's most delicate efforts were *Puppenspiele*. Goldoni learned from them, and one of the earliest examples of the genius which inspired Molière was a puppet-play given to divert his fellow-soldiers of the army of the Emperor Charles VI. Martelli of Bologna gave no small meed of his talent to the genial and sympathetic little farces which he collected under the title *Bambocciate*. Three of his most exquisite and characteristic works, *The Death of Tintagiles, Interior*, and *Alladine and Palomides*, were the tribute offered by Maeterlinck to these Little Players.

They have ever loved music, these whimsical, delicate Little People. Goldoni's first effort for them was an operetta, *La Cantatrice*. Mozart found them natural interpreters of his bright, spontaneous sunniness of temperament; and we know from the *Reflexions sur la Poésie de la per burattini*, or puppet-drama, written by Martelli, and authors from Flaminio Scala, through Angelo Boelco, or Ruzzante Giraldi, Andrea Calmo, the two Briocci, Negro, Righelli, Verrucci and Dattamo, to those mentioned earlier, so the opera and ballet of the puppets has also its own composers. The historic list would be too long for these pages; but it should be recalled that the first-presented works of Lord Berners were the *Three Funeral Marches*, performed by the Marionette Theatre of Rome, and that works by Casella, notably the *Pupazetti*, Malipiero, Satie and others have been conceived for them.

Who can wonder? Does not the marionette release us from the postures and affectations of the prima donna and the ballerina alike? What more perfect for pure style than its exquisite personlessness? As a French writer in the first half of last century put it, writing of the Flandro Theatre in Milan: "I wish that the 'ballerini' and sylphs of the Opera, who are so proud of their beautiful legs, and of their smiling faces, could take a lesson from these graceful personages of wood, who overcome with the most perfect ease all the difficulties of choreographic art."

Spring, time of carnivals in happier climates, is with us now, and with the Spring has come the *Teatro dei Piccoli*. These little Roman players epitomise in their repertory all the grace, whimsicality, pathos and fantasy of the ever-young *burattini* tradition. They have found home in a charming little theatre, where intimacy is mingled with broad ceremonial design most appropriately. We can once more feel grateful to the New Scala Theatre, which has already given us some of our few glimpses of the thoroughness of Continental film art, for these little artistes which it now presents to us. Children, juvenile and otherwise, all those who have tasted a drop of the Elixir of Youth, will find welcome entertainment here; and even the solemn, if they will but shed their heaviness enough to encounter an art unspoiled by sophistication and pretension, will find it here. For these immortal Little Ones are akin to Eros. Indeed, all their art is informed with love. Thus they are neither mere childish diversions, nor yet an antique survival. To understand them one must realise them as embodiments of that spontaneity which makes history live, and the drama of their theatre, as Harold Craxton so excellently said of the Tudor composers at Wigmore Hall some days ago, not as "old art," but as the art of men young in their day—an art which still holds the fragrance of freshness, like each year's recurring Spring.

Singing is but glorified speech, it is not a thing apart, neither is there one language of the speaker and another of the vocalist.

LETTER FROM NEW YORK.

I SHOULD have written to you before, but waited until after the concert of the International Composers' Guild in order to tell you something about it. Well, it was much as I expected, only rather more so, if you understand me. "Pierrot Lunaire" is the craziest and ugliest thing of the modern school I have ever listened to, and I was inclined to pinch myself in order to make sure that the whole thing was not a bad dream. Poor Greta Torpadie did everything but sing, which she can do really very well on occasion. She declaimed the German words in an ugly, high-pitched monotone, which was a great strain on her after the first half hour, when she became quite unintelligible, so those who know German said. As I do not it was equally unintelligible all through, unless one kept one's eyes glued on the English translation. The accompanying music (God forgive me for so miscalling it!) is entirely without a melodic line or harmonic form. It is unredeemedly hideous, and in parts almost Sadistic.

I told Salzedo and one or two others of the advanced crowd just what I thought of it, and they looked at me with pity mingled with contempt. I added that if such music were the sort of stuff which would be the vogue a generation hence I was glad to think I should not be alive to hear it.

My soul was refreshed last night by the most perfect orchestral playing I have heard this season from the Philadelphia Orchestra, by far the best symphonic instrument in this country or, for that matter, in the world. Stokowski made his reappearance on his return from conducting in Paris and Rome, and there was one boxful of conductors listening eagerly to his superb interpretation of the Brahms No. 1, by all odds the greatest of the four. The conductors included Mengelberg, Enesco, Bruno Walter and Albert Coates, with Hoogstraten and Dirk Foch elsewhere in the audience. The Philadelphians also played Moussorgsky's "Night on the Bald Mountain," a sort of Witches' Sabbath, brilliantly scored, the "Finlandia," and Satie's "Gymnopèdies"—ever so much better played than they were by the City Symphony under Darius Milhaud—who was also in the audience with Alfred Casella.

At the second concert of the International Composers' Guild there was almost a riot after a piece by Varèse called "Hyperprism." It was scored for a few wind instruments and about eleven instruments of percussion, such as a tom-tom, rattle, tambourine, Indian drum, triangle, cowbell, wooden clappers, and so on. To me it was a sort of discordant toy symphony from which all the humour and charm were omitted. At the close, and following the titterings and shushings which

AMATEUR OPERATICS.

The London Joint City and Midland Bank, after five seasons of Gilbert and Sullivan operas, gave us a very welcome change with their excellent presentation of "A Country Girl" last week. The play lends itself surprisingly well to amateur performances, and makes one wonder why more amateur societies do not break away from the Gilbert and Sullivan traditions and produce newer works.

Of the performance as a whole, one can only speak with praise—the chorus work being particularly good. Mr. Fred Manners, as Barry, gave one of the best amateur performances I have witnessed. He realised and conveyed every point in the dialogue, as well in his songs. Mr. W. H. Slater sang well as Challoner. Miss V. Coombs was more successful as Miss Montague than as Marjorie, although her singing throughout was good. Miss W. Hankin proved one of the most lovable Nans I have seen—absolutely conveying the true spirit of the loyal little country girl. The other leading characters were all very ably filled.

Hastings.

There was recently a welcome revival of "The Emerald Isle" at Hastings Gaiety Theatre, where the comic opera had a week's performances by the clever amateurs known as the Hastings Players. The whole production was the work of members of the Society, a body containing many experienced singers and actors, and even the principals were drawn from their ranks. Conspicuous among these latter were Miss Lilian Mitchell, for whom 'Lady Rosie's top notes had no terrors; Miss G. Macer-Wright; Miss Marjorie Bolland; Mr. W. A. Barnett, as *Terence*; Mr. Fred Heppell, who played *Professor Bunn* to the life; Mr. George Elliott, as *Lord Lieutenant*; and Mr. Cecil Beere, as the blind fiddler.

Most pleasing of all was the chorus, whose singing was intensely stimulating. Never have we heard a better opera chorus of non-professionals; indeed, for tone, intonation, brilliance, and attack it put to shame many a better-known organisation, and certainly established a name as a voice-trainer for Mr. Vincent Batts, the conductor.

A. B.

(*Continued from previous column.*)

would be repeated, which it was. The next day the critics made all sorts of fun of it.

I suppose you know that Stransky has resigned from the Philharmonic and that Van Hoogstraten has been appointed in his stead. Krehbiel, critic of the *Tribune* for over forty years, died yesterday. He was quite a personage, and was utterly sincere in his worship of musical beauty, if somewhat narrow and unreceptive of any sort of modern music (he regarded Debussy more than doubtfully). He was also a great musical historian and store-

PROVINCIAL.

Newcastle-on-Tyne.

Perhaps the most outstanding event of the past month has been the brilliant performance of the B minor Mass by the Bach Choir. The four-part choruses were sung by the normal choir of forty voices, which was increased to fifty for the five-part, and sixty for the Sanctus. A small but efficient orchestra accompanied, and the soloists all did exceptionally good work in their respective roles. Dr. W. G. Whittaker conducted. The Newcastle and Gateshead Choral Union gave a very interesting performance of Bantock's "Vanity of Vanities" on March 20th, though the numerical weakness of the male voices made the whole sound somewhat top-heavy. J. B. C.

Norwich.

Two excellent programmes were presented at the concluding Saturday evening concerts in St. Andrew's Hall. On March 17th Miss Stiles Allen sang Santuzza's Aria from "Cavalleria Rusticana" and a variety of smaller items, and Mr. Edmund Weeks, A.R.C.M., did ample justice to his well-chosen violin solos. Dr. Henry Watson, a local baritone, added to the evening's pleasure, and the orchestra played the Egyptian ballet and other popular pieces in first-rate style. The final concert was given on March 24th, when Miss Margaret Fairless was the principal attraction, supplemented by Miss Gladys Peer and Mr. Arthur Frith in songs and duets. During the evening the Lord Mayor voiced the thanks of patrons for the excellent fare provided throughout the season, and stated that the average weekly attendance had exceeded 1,200, in all totalling 22,500. Mr. R. Maddern Williams, F.R.C.O., and his orchestra, together with Mr. Percival Griffiths the admirable accompanist, were heartily cheered.

The annual sacred concert by the combined Choral and Philharmonic Societies was given in the Cathedral on March 22nd, when a vast congregation listened to an impressive performance of Brahms' "Requiem" and Symphony No. 2, the soloists being Miss Maryan Elmer and Mr. Joseph Jones (Norwich Cathedral Choir). Dr. Frank Bates conducted with his customary watchful care. G. H.

Sheffield.

The series of four Chamber Concerts organised by the University of Sheffield Musical Society have been given by the Catterall, Edith Robinson, the Sheffield and the Barker Quartets respectively—the first two in the Firth Hall of the University—the others in the smaller but acoustically superior Mappin Hall. The Barker Quartet, with Mrs. Rawdon Briggs as viola in place of Mr. Cowan, who was indisposed, met with fair success in their performances, on March 23rd. of Mozart (K 465) in C, Tchaikovsky, Op. 22, in F, and three of the Five Novellettes of Glazounov. The annual concert of the Society produced successful performances of Parry's "Pied Piper," Bach's Concerto in D minor for piano and string orchestra, and Debussy's "Danses Sacrée et Profane." Mr. O. C. Owril played finely as pianist in the Bach Concerto. Mr. G. E. Linfoot was the conductor.

The Sheffield Musical Union have just concluded Visits to Sheffield of the Royal Albert Hall Orchestra (Sir Landon Ronald) and the Queen's Hall Orchestra (Sir Henry Wood) and to Chesterfield of the Hallé Orchestra (Hamilton Harty) have recently taken place, and have been intensely enjoyed by lovers of orchestral music in Sheffield and district. G. E. L.

A Strenuous Season in Bristol.

With the final concert of the Bristol Philharmonic Society on Saturday, March 24th, a strenuous season in Bristol practically came to a close. A new venture, Miss Gertrude Winchester's ladies' choir, some forty strong, aroused interest and enthusiasm—all tickets being sold for their first concert on Wednesday, March 28th.

Actually the strenuousness of the season has lain in the hard work done by the respective organisers to get the attendances to a satisfactory pitch. Bristol Choral Society, who had come to their last financial resources, gave their customary series. Their "Messiah" concert was, as usual, their main sheet, though their recent operatic concert, "Cavalleria" and "Pagliacci," with Mr. Robert Parker and Mr. Boland as the stars, was a great success. However, they are pluckily going on again next season. Bristol Philharmonic have kept the flag of progress flying. Their last concert (Dr. Vaughan Williams' "Sea Symphony" and Madame Renée Chemet on the violin) was an "all-seats-full" concert. Messrs. Duck, Son & Pinker, whose London Symphony Concerts, with Sir Henry Wood and Mr. Albert Coates conducting, have been the great musical features of the West, and Scriabin's "Divine Poem" the bone of contention, will next season absorb the popular International Celebrity concerts of Mr. Lionel Powell from Messrs. Crichton, the erstwhile local agents, and are planning to increase their number to seven concerts. Bristol Symphony Orchestra, too, have made a fine bid for popular favour, unsuccessfully financially. What they made on their first endowment concert they lost on their second, yet they were both good concerts. However, their conductor, Mr. Maurice Alexander, is not to be dismayed. By the aid of a guarantee fund he hopes to run three concerts next season. Mr. Pearse Clarke has endeavoured to give the public what it was alleged to want, popular concerts at popular prices in our one large concert room, Colston Hall, but the public fought equally shy of these. The various minor local choral societies have done steady work; several new local orchestras have been formed of whose merits we have not yet been able to judge publicly; and Bristol Eisteddfod has grown so unwieldy a baby that next year Colston Hall itself will apparently not be too big for it, thanks to Mr. W. E. Fowler's pertinacious work. It has been a very busy season, and next season promises to be even busier. Good luck to all these fine efforts for a glorious art, which I fear in the end are very largely for the promoters a labour of love only. F. M. L.

St. Leonards.

After Mr. Dan Godfrey's very successful orchestral season here there would have been a slump in musical matters but for the appearance of Arthur de Greef in a piano recital. The Belgian pianist has an enormous following on the South Coast, the reason why being made abundantly clear by his inimitable account

COMPETITION WORLD.

A Day-Dream.

PICTURE London with a festival drawing a hundred thousand competitors and a crowd that would fill the Stadium. A. K. in the *Daily News* shows how the world might be convinced that London is really the musical centre of the Empire. "A little spectacle" should be added, as in the Welsh Eisteddfod. Yet at the Central Hall, Westminster, he saw an obviously fatigued Lord Mayor and a still more fatigued audience. What the little pianists and reciters would be like in the Stadium I cannot imagine. It is only fair to say that A. K.'s day-dream supplies all the choral plans that I need to know. When the Stadium was opened I was a member of the great choir at the inaugural ceremony. Choral events have never been repeated there. In one respect A. K. has outlined what is part of the scheme of the Federation of Festivals: the bringing together of the winners at local festivals in a united festival, one for each of the twelve areas into which the British Isles have been marked out. But his day-dream turns the vision into a Juggernaut nightmare. And no thanks to him.

Irish Festivals.

Several competition festivals have just taken place in Ireland. Portadown makes its first appearance. Four days have been required for the competitions in the Town Hall, which has been crowded. Sir Ivor Atkins has been choral and vocal solo adjudicator, and Miss Editha Knocker instrumental judge.

COLERAINE has had well-filled classes, though the school choirs are not so numerous as in former years. Children had a day allotted apart from the adults. Mr. Geoffrey Shaw, Mus.Bac., was the adjudicator.

DUBLIN (Father Mathew) Feis has attracted considerable Press notice. But some of the classes have been poorly represented. Dramatic art and dancing excited keen interest. For the Irish costume competition there were twenty-four entries. The ladies' gold medal singing section also elicited great keenness on the part of competitors and audience. Solo classes are the outstanding feature of this Feis.

Welsh Winners.

Music in Wales rushes to the surface like a geyser at Easter. One of the largest of the Eisteddfodau was that at Mountain Ash. Some 800 entries had to be disposed of. A huge pavilion being available, choralism is prominent. An orchestra of seventy performers accompanies the chief choral test pieces. Five mixed choirs were heard in the chief choral, five in the second choral, nine juvenile choirs, and six in the male voice competition. Messrs. D. Hopkin Evans, W. J. Watkins, T. W. Millar, and Noel Forrester were in South Wales. The choirs simply wanted a lead, and Mountain Ash could give it. He asked them to think of it and go ahead, and they would tell him in less than five years' time that he had not been a false prophet. This "lead" was well taken up. Reports received from other Welsh centres are too numerous to mention.

Many Provincial Contests.

BARNSLEY held its first festival successfully in the Public Hall. Satisfactory entries were received, the attendance also was good. Dr. J. F. Staton was the adjudicator. Three classes for choirs and four for vocal solos comprised the programme.

STAFFORD had several spirited competitions, both on the juniors' day and the senior sessions. Mr. A. Rawlinson Wood and the Rev. M. Spinney adjudicated.

ROMFORD now has a festival of its own under the auspices of the Essex Musical Association. Nineteen school choirs took part. Sight-singing was required from all. Mr. Geo. Day Winter was the adjudicator. The day closed with massed choir singing under the baton of Mr. G. C. Eley.

MANSFIELD holds a junior musical festival annually. In singing this year the entries were few, but the standard was higher than that in pianoforte playing. A concert closed the day. Mr. H. W. Tupper, Mus.Bac., was the adjudicator.

NORTHAMPTON receives the competitors for the Central Northants Festival. There were numerous entries in a well-varied programme. Mr. H. S. Roberton adjudicated. At the close there was a crowded audience to hear the combined choirs, numbering 500 voices.

SHEFFIELD is the centre for the national contest of the Clarion Vocal Unions, who hold their competition this week. Choirs from Manchester, Oldham, Rochdale, Bradford, Leeds, Gateshead, and Sheffield are taking part, and Dr. J. F. Staton is the adjudicator.

LEITH HILL Festival has a record of fine work in choral competitions. This has been sustained in the village choir classes, which have been adjudicated upon by Mr. T. F. Dunhill. At the concert Bach's cantata, "God's Time is the Best," was performed under the conductorship of Dr. Vaughan Williams. The events took place in the Dorking Drill Hall. J. G.

Listeners-in are highly interested in the statement by a famous lawyer (in the *Daily Express*) who, quoting the Act which regulates the licensing of the Wireless Receiving Sets, claims that the Postmaster General has no right whatever to tax or license receiving sets which cannot be used for transmitting. It almost looks as if we were advancing towards the "freedom of the air." Artists, on the other hand, are interested in the fact that those who have contracts with talking

MUSIC FOR THE FILMS.

ABOUT IT AND ABOUT.

By JEAN MICHAUD.

"WHY kill your wife? Let us do your dirty work," I read in a carpet cleaner's advertisement the other day; and if we listen to the various tit-bits of well-meant advice from a numberless multitude of people of all ranks, stages, and callings who crowd in upon arrangers of film music, with well-meaning tips for successfully "putting over" the musical accompaniments to various pictures, I should be inclined to believe these people are anxious or willing to do the dirty work for us, so that we have only to follow their advice to become famous.

Of course, it is very pleasing to note that everyone nowadays takes an interest in picture music, but do all these people who talk about the subject, and talk about it unceasingly, have really any idea of what is wanted musically for the pictures? Take, for instance, the dear old lady, strongly smelling of peppermint and munching away all through the performance, who waits unfailingly every Monday and Thursday afternoon for the musical director of her favourite picture-house after he has just struggled through his first run of the new programme. She is always full of praise, but she thinks it would be *such* an improvement if next time the musical director would include "The Maiden's Prayer," or "Alice, Where Art Thou?", or "Home, Sweet Home" (with variations) in his programme. Take, for instance, the veteran old gent. with the bristling moustache and shiny blue nose who wants "Beer, Glorious Beer," followed by "The Roast Beef of Old England" (without variations). Or, again, take the manager who knows what the public wants (sometimes), and wants lively music, such as rattling good jazz and the latest comic songs, to liven up the proceedings, especially when he has booked a "dud" picture of the tearful variety. Yet again, take the "artistic" soul who revels in "Ave Maria" (accent on the "i," please), Handel's Largo, or even "The Lost Chord," which in such cases often is the last straw breaking the back of the poor camel of a musical director who has just been cursing through a programme of lively music for a comedy.

Then we read learned articles sent in by Tom, Dick, and Harry to the provincial papers, each article written by an enthusiastic expert without practical knowledge, and each one telling in a different way how pictures should be fitted properly, or to "show up" his particular cinema's orchestra on the occasion when the pianist's parts got mixed up, and the result was cacophony instead of harmony. When we go a step higher, we find that even the ordinary hack journalist of *any* paper has commenced airing his opinions as to how music should be fitted to the

And yet, in spite of all we hear about cinema music and the right way to adapt music to films, and about the coming developments in the cinema, we always enter again by the same door we left by, and of real progress there is none. To my mind, cinema music has not advanced in appropriateness or in quality during the last eight years. On the contrary, it seems to be going backwards as far as quality is concerned. Eight years ago many musicians in the cinema were striving to include better music in their programmes. There was a real movement for raising the standard of cinema music, and many musical directors whom I knew personally were always searching amongst the classics and the better-class modern writers for works of excellence, which they included whenever it suited their pictures. Then came the American invasion, the Americans making use of sugary ballads, songs which—it must be admitted—hold a certain appeal to many people, and gradually the cinema has been systematically flooded with this pernicious kind of stuff. Themes tor the heroine, the hero, the villain, and so on were introduced, and these themes are now being used to such an extent that the whole accompaniment to a picture of an hour and a half's duration generally consists of about half a dozen numbers which are repeated endlessly. Although the original idea of a theme or a few themes was quite sound, if these themes were used sparingly, the unrestrained application of them will eventually kill cinema music. It seems to me that new ideas are urgently wanted. If we must have themes, let them be used with discretion, and then they will be effective. Let arrangers of cinema music also remember that their reputation will not be hurt if they occasionally play music that is worth listening to by lovers of good music.

After all, the new art is still young, and I know that many are searching for a new mode of musical expression which, when it is found, will mean a readjustment of musical values. Let us hope that the day is near when a genius will arrive who can point the way towards the perfection of music for the films, so that cinema music will no longer be the Cinderella of art, but will rank as high as all the other higher forms of artistic expression. Let us also hope that those responsible for music in the cinema will not waste the many opportunities for the employment of beautiful music which the films so lavishly offer at all times. "It is the duty of art not to waste its high capabilities in the imitation of what is trivial," says Ruskin; and if we employ this advice for the betterment of cinema music we shall have done well and become worthy of praise. Let us approach our work in a devout spirit, and

THE ORGANIST'S PAGE.

By YORKE BANNARD.

A Three Years' Organ Course.

PIANOFORTE practice is undoubtedly the best preliminary to serious organ study; technical study common to both instruments should be mastered at the piano before the organ is touched. This will take the form of (*a*) scales; (*b*) arpeggios; (*c*) a course of piano studies, such as those by Cramer; (*d*) the two- and three-part Bach Inventions. Some such backing as this is essential to a successful organ course. Without it the student will assuredly waste much valuable time and a very large percentage of effort.

A complete course of study should be mapped out at the very outset. This may be arranged under five headings:—(*a*) Technical Exercises and Studies; (*b*) Bach; (*c*) short pieces suitable for church use; (*d*) solid original organ compositions; (*e*) exercises in transposition, accompaniment, extemporisation[1], etc. The following list is merely an indication and is not meant to be a stereotyped course:

FIRST YEAR.

(*a*) The first two terms may most profitably be spent in mastering "The First Year at the Organ"[2] (Buck). The sectional difficulties are: (1) pedal technique; (2) manual technique as opposed to piano technique; (3) pedal and manual technique in combination.

(*b*) In the third term the easiest of Bach's "Eight Short Preludes and Fugues" should be considered. Trio work—a preparation for a later study of Bach's Sonatas—should also be attempted. As a rule too little time is given to this department of organ study; yet a few months of trio practice will prove a profitable investment in the end. In no other way can the teacher establish that perfect independence of hands and feet which is the foundation of all good organ playing.

(*c*) and (*d*) Such pieces as are contained in Smart's "Twelve Short and Easy Pieces."

SECOND YEAR.

(*a*) The first half of Buck's "The Organ."[3]

(*b*) Complete the Bach "Eight Short Preludes and Fugues" and deal with some of the easiest of the Bach "Chorale Preludes."

(*c*) The numbers from C. Charlton Palmer's[4] "Twelve Studies on Old English Hymn-Tunes" (two sets), which come under this heading; Stanford's "Short Preludes and Postludes" (two sets).

(*d*) "Meditation in a Cathedral" and "Elegy" (Silas)[5]; the easier portions of the Mendelssohn Organ Sonatas; Wesley's "Choral Song and Fugue."

THIRD YEAR.

(*a*) The remainder of Buck's "The Organ."

(*b*) Bach Sonatas; St. Ann's Fugue; Fugue in G minor; etc.

(*c*) "Melody in E minor," the "Andante in D," and the middle section of the "Sonata in F" (Silas); Parry's "Choral Preludes" (two sets).

(*d*) Mendelssohn's "Organ Sonatas," Rheinberger's "Sonata in F minor" (first movement); Stanford's "Fantasia and Fugue in D minor."

[1] The best book for this purpose is Sawyer's, published by Novello.

[2] Stainer & Bell; 2s. 6d.

[3] Stainer & Bell; 7s. 6d.

News Summary.

Byrd's "Magnificat and Nunc Dimittis of the Greater Service" (Humphrey Milford; Oxford University Press) is big in conception, with the number of voice parts varying from five to eight. It is a most beautiful and expressive work and—in spite of its length—less exacting than much of Byrd's music. The alto part occasionally gets too far down into the tenor quarter, but a little careful "arranging" will remedy this defect.

Number Nine of the *Festival Booklets* (Paterson & Co., Edinburgh: 1s.) is by Mr. Sydney Nicholson who deals with the subject of "Boys' Choirs." He writes simply and informingly. The main object of his "random jottings," as he calls them, is to attempt to interest some who perchance have not fully realised the possibilities that lie in this type of choir, and to induce those who have it in their power to open to the boys in their charge a gateway to wholesome, healthy educational enjoyment, which may well prove to be the foundation of some of the happiest hours of their after-life.

Mr. Jeffrey Pulver is preparing "A Dictionary of Old English Music," which Messrs. Kegan, Paul & Co., will shortly publish. It will contain an account of the terms and expressions used in musical England from the tenth to the eighteenth century, and will be illustrated by literary allusions, musical examples, drawings, and plates of the less known of the obsolete instruments. Organists particularly will anxiously await the publication of this promised volume.

Mr. Montague Smith, one time assistant organist at Norwich Cathedral, and who later held appointments as organist at St. Andrew's, Glasgow, at St. Silas's in the same city, and at the Coats Memorial Church, Paisley, has died in his eightieth year. For a Norwich Festival he composed "Blessed is the Man," and "By the Waters of

[4] Stainer & Bell; 7s. 6d.

REVIEWS.

Madame Blanche Marchesi's book, "Singer's Pilgrimage" (Grant Richards, 18s.), is not calculated to please every palate. She has managed in a very witty and extremely honest way to say a great many things which needed saying.

"Study where great masters are" should be the motto for students. The British idea of "abroad" means nothing, and if Great Britain has the privilege to harbour some great masters it should be grateful indeed to possess them. But alas! the great masters are not attracted to England, for when they are here they are not treated with distinction by the musical world or society. When they turn out remarkable pupils these pupils are told that they are no good because they do not come from abroad. The British student who is a perfect artist will not be accepted in England because he is British, but must first go to the Continent, where he need not even sing a single scale, but from the moment that he returns, saying that he has been "abroad," he will be listened to.

The impression she has of singers is perhaps a more truthful picture than a complimentary. She is convinced that the English live on sandwiches, with, as she naïvely expresses it, all kinds of grasses in them. I am afraid Madame must have suffered from a serious bout of leg-pulling if she really believes that English women are brought up on tea and cakes. She apparently had a very hard time making a career, in spite of her undoubted advantages in having the great Marchese for her mother. She seems to have met with nothing but jealousy from the beginning, and even those who owed a debt of gratitude to her mother seemed to have conspired to make her life as unbearable as they well could. She finds the English artists even worse than foreigners in their attitude towards each other. She says:—

"One cannot say as much of British artists; their sense of comradeship, of social entertaining, or artistic intercourse is not specially developed, are scarcely seen anywhere, do not ask anybody, and when invited they generally never turn up, thinking that it would entail the bother of having to return the compliment."

Since most of her teaching has been done in England, she should be qualified to give an opinion of the British student, but this is what she says:—

"To begin with, thoroughness is not a British quality in women. It is not trained into them from childhood. Knowledge, also, from the educational standpoint, is very scant. The studies of the British child, and girl especially, are absolutely inadequate in the public schools. They learn practically nothing, and this I have experienced personally through twenty-three years. Whenever an occasion occurred in the lesson to test their general knowledge they would utterly fail to respond. English history is hardly known, literature non-existent—so much so that they do not know even Shakespeare, and I often have to explain to the Juliets the play of Romeo and Juliet, to the Desdemonas the play of

TALKING MACHINE RECORDS (H.M.V.).

By Dr. G. A. PFISTER.

VOCAL RECORDS.—Amelita Galli-Curci sings "Un bel di vedremo" ("Madama Butterfly"), but with too much portamento and too much monotony of tone to justify her rendering being classed as first-rate. Far better is Maria Jeritza's singing of "Elsa's Dream" ("Lohengrin") to a very effectively played accompaniment. There is a vast step from this to Carmen Hill's record of Tennent's "The Spring is in my Garden" and "Go down to Kew in Lilac Time," by Graham Peel. The songs are not better or worse than the usual ballad, but they are well sung, and it is only to be regretted that Miss Hill does not use her talent to popularise music instead of such tosh. I suppose, though, that in England there is more money in this kind of singing, and that explains the song, the singing, and the record. The same applies to Ernest Butcher's records of "Molly of Donegal" and "Sussex Drinking Song." Frankly humorous, and good because really funny, is S. Gideon's singing of his "I'm tickled to death, I'm single" and several other "Co-Optimist" productions which should amuse many "gramophonists."

I regret that space does not allow me to go into detailed criticism of the fine series of "Polly" records. It must suffice to say that they are very good indeed and will keep this charming old music ever fresh.

CONCERTS.

Mary Groome's Concerts for Children.

By HERBERT ANTCLIFFE.

EDUCATIONISTS and musicians have several times drawn my attention to the excellent work done by Mary Groome in her concerts for children. Yet when at long last on Tuesday this week I was able to get to one of them I was disappointed, for the audience was not as large as it should be, and it was made up largely of adults. A short talk with Mrs. Groome, however, explained this, and she told me that further from the Easter holidays large parties came from various schools and took an eager part, not only as auditors, but also as a kind of informal auxiliary chorus.

However, the programme was typical, and Mr. Geoffrey Shaw in his racy way described the Sailor Shanties sung by members of the League of Arts Choir, and in the refrains of which he got the audience to join, and the pianoforte music of John Ireland played by the composer himself. Even in the latter he made the audience take part by getting Mr. Ireland to play over and over again the *ostinato* of "An Undertone" while he himself, and all who would or could, sang it. But it was not an "appreciation" lesson in the narrow sense this term has acquired, and the concert rather than the talking was the thing. It was no lack of compliment to Mr. Ireland that I

FROM THE PROGRAMMES.

GLADYS MOGER

Sang

"In the Highlands"

By

ROGER QUILTER

(*first London performance*)

At her Recital at Æolian Hall, 13th April, 1923.

This Song is published in two keys: E♭ (compass B♭ to E♭) and G♭.

Price 2/- net

ELKIN & CO., LTD.,

8 & 10, BEAK STREET, REGENT STREET, LONDON, W.1.

AND OF ALL MUSIC SELLERS.

OXFORD SUMMER COURSE

IN MUSIC TEACHING, 1923

AUGUST 1st to 15th. FEE: £1 : 1 : 0

Hon. President: SIR HUGH ALLEN, M.A., Mus.Doc.
Under the Auspices of the British Music Society and The Federation of British Music Industries.

THIS Course has been designed for teachers who are not specialists in music. Morning lectures, afternoon recreations and evening concerts will provide a useful and interesting holiday.

Lectures will be delivered by the following:

Major J. T. Bavin — H. Plunket-Greene
The Rev. C. J. Beresford — T. Pennycuick, B.Sc.
Adrian Boult, D.Mus. — Herbert Wiseman, M.A.
G. Dyson, D.Mus. — O. Roberts
The Rev. E. H. Fellowes, D.Mus. — Frank Roscoe, M.A.
Malcolm Sargent, D.Mus.

Learn more of Music from this bright paper

If you are:

Student
Teacher
Professional
Amateur or
Interested in
somebody's musical education

You will profit by reading the MUSICAL COURIER.

You will increase your knowledge in musical affairs, as it is an authority in the musical world. You will find it entertaining—it is so well edited that people outside the

QUESTIONS AND ANSWERS.

Our experts welcome readers' questions on any subject of general interest connected with music and reply freely. Address "The Editor, 24, Berners Street, W.1," marking envelope "Q. and A." Give pen name or initials, and real name and address. Keep separate subjects on separate sheets, and write out any necessary music, or lend us a printed copy. Name pieces you have already found suitable, if asking advice on choice of music. We cannot guarantee reply or date, nor answer by post.

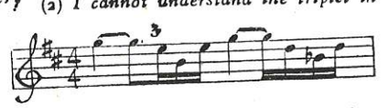
PREJUDICED PARENTS.

Last term I started a quick little boy of seven or eight, but, owing to illness, he didn't return to school till this term, when they thought it hardly worth while to resume his music. He finished Step I. of Mrs. Curwen's method and played the first of Edith Rowland's "Nursery Jingles. His father writes to the Principal: "I am not satisfied about his learning from the Curwen method. A cousin of mine, who is an eminent amateur pianist, said that if William had any real music in his nature the Curwen method would do him no good." He has been sent back to school with Hemy's Pianoforte Tutor. What am I to do? I cannot see the father, he lives too far away. Am I to perjure my soul? I simply cannot use Hemy.—DIÈSE.

There is, alas, a lot of ignorance in the world. But you must not expect to get the middle stump every time you bowl. In this case it is up to you to use the father's plea as a means of his son's advancement. In other words, use the method in which you believe and apply it to the new work before you. Cases like this help the teacher to acquire wisdom and adaptability. We are, of course, sorry for the estimate of Mrs. Curwen's work expressed by the "eminent amateur." Perhaps it would be a wise step were you to quote the opinions of certain eminent teachers upon the same subject. We hardly think that you would be justified in giving up the boy. The true teacher has often to be long-suffering. At the same time, do not lose an opportunity of stating your case with vigour and enthusiasm. We should be glad to hear the issue. Perhaps you will write to us again.

TRIPLET NOTATION. PROGRAMME TO ORDER.

(1) *What speed do you suggest for Bax's "Dream in Exile"?* (2) *I cannot understand the triplet in bar 1.*



In my rendering I disregard the dot after the quaver, making a triplet of a quaver and semi-quaver. I fail to see how a dotted quaver and a semi-quaver make a triplet. (3) *Is there a book published giving the programme of modern works, such as "Dream in Exile," or is it better for each individual to imagine his own programme according to how the music moves him?*—PISKIFILIPS.

(1) Unfortunately, we have no copy of the music. (2) As the triplet stands (according to your notation) it would appear to be correct. You have the value of six semi-quavers in the crotchet beat. (3) We strongly music in his own way. Don't allow yourself to be sidetracked in purely intellectual by-ways.

COMPOSING AND READING MUSIC.

As an amateur with very little spare time, except that on a two-hour Tube journey daily, I should like to do some serious reading on the subject of composition—can you recommend me a book for that purpose? Also is there any book published which is of real value in attaining good sight-reading powers?—AMATEUR STUDENT.

Can you, on Tube journeys, do "serious reading"? And can you clearly write harmony exercises with one hand while you strap-hang with the other? You compose by writing, not reading. You read music by reading, not buying a book. You are *not* serious. A serious student makes time somehow. Take this little lecture to heart. For self-instruction you should get a book which has as a separate work a "key to the exercises." One of these is Oakey's "Text Book of Harmony." Later on, and for more general reading, get Corder's "Modern Musical Composition" (7s. 6d.). Now we have done it! You are sure to get the readable book first. If that is your tendency, your choice should be Curwen's "How to Read Music" (2s.) or Leigh Henry's "Music: What it Means" (2s. 6d.). These books of Curwen's cannot do what we have said you must do yourself.

ANSWERS IN BRIEF.

M. C.—Your second supposition is correct, viz., that "$\frac{7}{3}$ implies a $\frac{5}{3}$ chord with the seventh added." The seventh may be approached from any note of the preceding $\frac{6}{4}$ chord.

E. C. A.—The titles and publishers of the book you vaguely mention are Albrechtsberger's "Thorough Bass and Harmony" (7s.) or his "Collected Writings" (21s.) and Cherubini's "Treatise on Counterpoint and Fugue" (13s.), all Novello.

A. C. T.—All the information needed for your examination about such old-time instruments as the theorbo can be had from musical reference books in your nearest free library.

G. V.—You can beat "O rest in the Lord" four beats to the bar, if the indicated time is observed. You ask why beat eight? Because some singers beat the conductor.

D. C.—(1) The prize violin maker's address is Arthur Vincent, 40, Great Pulteney Street, London, W.1. (2) Robert Alton's booklet, "Violin Making and Repairing," can be had from Messrs. Cassell, price about 1s. 6d.

C. W.—Our advice to "Amateur Student" also suits your case, as regards self-instruction in harmony. When

Miniature Scores

IN THE

UNIVERSAL EDITION

U. E. No.				Net Price.
3593/99.	Bruckner	Symph. I/VII	each	8/-
2495.	,,	,, VIII C minor		8/-
931.	,,	,, IX D minor		8/-
2989.	,,	Te Deum		4/-
6908.	Delius.	A Dance Rhapsody		5/-
6904.	,,	Brigg Fair		5/-
6911.	,,	In a Summer Garden		5/-
1040.	Strauss.	Op. 12. Symph. F minor		12/-
1044.	,,	Op. 16. From Italy		12/-
1061.	,,	Op. 20. Don Juan		8/-
1075.	,,	Op. 23. Macbeth		8/-
1078.	,,	Op. 24. Death and Transfiguration		8/-
1103.	,,	Op. 28. Till Eulenspiegel		8/-
1113.	,,	Op. 30. Zarathustra		8/-
1132.	,,	Op. 35. Don Quixote		8/-
1781.	,,	Op. 40. A Hero's Life		12/-
2869.	,,	Op. 53. Symph. Domestica		12/-
5752.	,,	Op. 64. Alpine Symphony		12/-

Write for full Catalogues to the

Sales Managers:—

J. CURWEN & SONS, LTD.

PROFESSIONAL ANNOUNCEMENTS

DR. H. H. L. MIDDLETON, Mus.D., F.R.C.O., L.R.A.M., A.R.C.M. Thorough preparation for all Musical Degrees. Private tuition in Pianoforte and Theoretical Subjects. 60 Berners Street, W.1.

MR. A. CROSBY SMITH, L.R.A.M., A.R.C.M., L.T.C.L., Vocal Coach, personal or postal. Over 600 Diplomas and Certificates gained by pupils. Exceptional opportunities for 4 Resident Students. 14 Hanover St., W., or 2 Rayners Rd., Putney Hill, S.W.

TO COMPOSERS.—MR. GEORGE E. DUNN
Prepares, arranges, and revises compositions of all kinds, with exhaustive explanation as to any suggested alterations. Special help to beginners or amateurs.
17 Winchester Avenue, Brondesbury, N.W.6.

Organ Recitals.—F. W. HOLLOWAY, F.R.C.O.
Address all communications: 61 Palace Road, S.W.2.

MISS LILY MESSENGER, A.R.C.M., L.R.A.M., Registered Teacher, gives pianoforte lessons, prepares for examinations, at 60 Berners Street, W.1.

Mr. J. MEWBURN LEVIEN. Singing Lessons. Recommendations from Garcia (1805-1906), Sir Chas. Santley, H. C. Deacon and Sir Morell Mackenzie, M.D.—57 Rosslyn Hill, N.W.3.

MILLARD THOMPSON
(L.T.C.L., TENOR.)
17 Forest View Road, Highams Park, E.17.

DR. MACKINTOSH, D.Mus., Dublin, 1921. B.Mus., Oxon., for all Exams. Latest success Final B.Mus., Dublin, 1922.—"Nairn," Compton, Guildford.

Dr. Percy Wood, Mus.D. Oxon., F.R.C.O.
Special Correspondence Courses :—
(1) Elementary Harmony and Counterpoint.
(2) F.R.C.O. and A.R.C.O.
(3) L.R.A.M. and A.R.C.M.
(4) Mus.Bac. Degree.
Several recent Mus.B. successes at Durham, including September, 1922.
Two pupils passed L.R.A.M. in January, 1923.

Recent Successes :—

3	F.R.C.O., Jan., 1921.	7	A.R.C.O., Jan., 1921.
6	F.R.C.O., July, 1921.	8	A.R.C.O., July, 1921.
5	F.R.C.O., Jan., 1922.	5	A.R.C.O., Jan., 1922.
4	F.R.C.O., July, 1922.	5	A.R.C.O., July, 1922.
8	F.R.C.O., Jan., 1923.	6	A.R.C.O., Jan., 1923.

"Tralee," Warwick Road, Cliftonville, Margate.

HUGO ANSON, M.A., Mus.B. (Cantab.), receives pupils for the pianoforte and theoretical branches of Music.—Address, 6 Bedford Square, W.C.1.

MR. ERNEST HOPKINSON (Late Scholar of Royal College of Music) has a few vacancies for violin pupils.—For terms, etc., please apply 21 Auriol Road, West Kensington, W.14.

Mr. PERCIVAL GARRATT gives Pianoforte Lessons and revises compositions.—Terms for Lecture-Recitals, etc., Address, 10 The Park, N.W.11. 'Phone Hampstead 5390.

POSTAL TUITION

PAPER-WORK by **Mus.Bac., F.R.C.O., 2/6 per lesson** F.R.C.O. Paper-Work successes July, '21, and Jan. '23.—"E.B.," *Musical News & Herald*, 24 Berners Street, W.1.

MR. R. J. PITCHER, Mus.Bac., F.R.C.O., A.R.C.M. (Double diploma, singing and pianoforte), L.R.A.M. (Class A.)

POSTAL TUITION—continued.

VOICE-TRAINING (AS IN MILAN). SINGING. SIGNOR MARELLI, 4 Ventnor Ter., Edinburgh. Complete Instruction by Correspondence. Booklet, 'How to become a Singer,' post free, 10d.

MISCELLANEOUS

Appointments, &c., Vacant.

WANTED immediately a PUPIL-ASSISTANT, able to play Church of England services. Post of sub-organist of the Minehead Churches offered at a salary of £30. Practice allowed on a Norman and Beard three-manual electric-blown organ.—Apply to F. B. PORKESS, "Clayton," Fownes Road, Alcombe, Minehead, Somerset.

ORGANIST and Choirmaster wanted for Princes Street U.F. Church, Kilmarnock. Salary £100.—Applications with testimonials to be lodged on or before 28th April with Mr. THOMAS MORTON, 44 Fullerton Street, Kilmarnock.

BASS wanted for St. John's, Fitzroy Sq., W.1, light duties. £15.—Apply F. BIRD, 117 Brownlow Road, New Southgate, N.11.

WANTED.—Organist (R.C.) for N.W. London. Easy services. £40.—Apply G. S., 50 Park Road, Wandsworth, S.W.18.

For Sale.

UPRIGHT PIANO with N. & B. pneumatic pedal board, complete with adjustable stool. Bargain £40.—F. BIRD, 117 Brownlow Road, New Southgate, N.11.

FOR DISPOSAL.—Pianoforte teaching practice, on retiring, at Matlock, Derbyshire. Established 19½ years. Large connection; ample scope for first class social engagements—introductions given. Degree not essential.—Apply, Mr. E. MORTON, The University, Manchester.

TWO-MANUAL PIANO by George Rogers, complete with bench. Very useful for students.—Apply for particulars, J. L. HAWORTH & Co., Steinway House, Piccadilly, Accrington.

Various.

SOLO & Chorus Boys supplied for concerts, oratorio & other special services.—F. W. SUTTON, St. Stephen's, Walbrook, E.C.4

New Church Organs. Before placing contract elsewhere inspect our new stock. £620, £840, £1050 and £1800. Finest workmanship, quick delivery.—S. F. DALLADAY, Sussex Organ Works, Hastings.

CHAMPION HILL SCHOOL.—Choir School, Denmark Hill, S.E.5. 12 minutes Victoria. L.C.C. cars pass door. Solo and Chorus Boys for Services, Concerts, Oratorio, etc. Telephone: Brixton 2124.—Apply Secretary.

Aural Tests, L.R.A.M., A.R.C.M., etc. Secure now! Valuable help given; most important test. Send 4/6 to "Aural Tests," *Musical News & Herald*, 24 Berners St., London, W.1.

VOLUNTEERS wanted, youths and men, to join Choir, Church of The Great Sacrifice, Maiden Lane, dedicated to boys who died in the war.—Apply, ORGANIST, 21a Maiden Lane, W.C.

Sydney Conservatorium of Music.

Applications are invited for the position of Director of the New South Wales Conservatorium of Music which is under the control of the New South Wales Government. The selected candidate will be appointed for five years from the date of his arrival in Sydney with salary at the rate of £1,250 per annum, paid from the same date. Travelling expenses to Sydney will be paid up to a maximum of £200. Applications with supporting testimonials (if any) should be forwarded to *The Agent-General for New South Wales, Australia House, Strand, London, W.C.2*, not later than Tuesday, 1st May, 1923. Correspondence should be marked on the outside of the envelope "Conservatorium of Music." There is no special form of application.

London. T. A. COGHLAN,
28th March, 1923. *Agent-General for New South Wales.*

TOTTENHAM DISTRICT COUNCIL.
TO BANDS.

The Council invite Tenders for Band Performances in Bruce Castle Park on Thursday evenings, and Downhills Park on Saturday and Sunday evenings, during the ensuing Season.

Particulars may be obtained on application to the Engineer, Town Hall, Tottenham. N.15.

The Council do not undertake to engage one band exclusively throughout the season, and reserve to themselves the option of accepting any offer for one or more performances.

Trade Union conditions must be observed.

Tenders must be delivered to the undersigned by Twelve noon, on Tuesday the 24th April, 1923, in sealed envelopes, endorsed "Tender for Bands."

REGINALD C. GRAVES.
Clerk and Solicitor of the Council.

Town Hall, Tottenham. N.15.
12th *April*. 1923.

GENERAL CANTATA.
"FESTAL SONG," by EDMUND TURNER, Price 1/6. Solfa 1/-. Words 5/- per 100. Orchestral Parts on Hire.
CHILDREN'S OPERETTA.
"THE SHEPHERDESS & THE SWEEP," by E. C. NUNN. Price 2/6. Book of Words 6d.
Specimen Anthems, etc., free on application, and a single specimen copy of either Cantata to any Clergyman or Organist (giving name of Church) for 6d. each one required.
LONDON: AMBROSE ABBOTT & CO., 30-31 NEWGATE ST., E.C.1.

THE VERY SUCCESSFUL CANTATA, by J. H. MAUNDER.
PENITENCE, PARDON, and PEACE
Mus. News, 15/1/98.–Devotional. *Mus. Times*, 1/1/99.–Admirable.
Mus. Opinion, 1/2/98.–Fine. *Mus. Standard*, 5/3/98.–Pleasing.
Birmhm. Post, 5/3/98.–Artistic. *Wtrn. Mrng. News*, 28/3/98.–Good.
Chester Chron., 16/4/08.–Beautiful.
Price 2s.; Paperboards, 2s. 6d.; TonicSol-fa, 1s. 6d.; Words, 5s. per 100.
BAND PARTS from Messrs. Goodwin & Tabb, Percy Street, W.1.
London: NOVELLO AND COMPANY LIMITED.

NOTICE.

All communications should be addressed as follows :—
EDITORIAL:
THE EDITOR, Musical News and Herald, 24 Berners St., W.1.
ADVERTISEMENTS :—
THE MANAGER, Musical News and Herald, 24 Berners St., W.1.
Rates for Advertisements are as follows :—

1 Page	£8	8	0
½ "	£4	4	0
¼ "	£2	2	0
⅛ "	£1	5	0
1 inch		15	0

Series Discount, 26 insertions

CURWEN EDITION

Latest Publications

English Songs

Epitaph ..... 2/-..2277
By Maurice Besly. Poem by Walter de la Mare. Compass A♭ to E♭.

Mistletoe ..... 2/-..2270
By Armstrong Gibbs. Poem by Walter de la Mare. Compass E♭ to A.

Lone Dog ..... 2/-..2272
By R. O. Erlebach. Poem by Irene R. McLeod. Compass D to E.

Tittle Tattle ..... 2/-..2273
By Gordon Bryan. Poem by John Galsworthy. Compass D♯ to A.

Birds, The ..... 2/-..2278
By H. H. Simpson. Poem by Hilaire Belloc. Compass C to E.

Boys ..... 2/-..2275
By Maurice Jacobson. Poem by W. M. Letts. Compass High Key E to F. Low Key D to E♭.

Sleep that Flits on Baby's Eyes ..... 2/-..2276
By Maurice Besly. Poem by Tagore. Compass D to A♯ (C).

Hey! Nonny No! ..... 2/-..2282
By A. Benjamin. Poem Traditional (Christchurch MS.). Compass D to F♯.

Hazel Eyes ..... 2/-..2271
By Toupie Lowther. Poem by Oscar Wilde. Compass G♭ to F.

Illusion ..... 2/-..2279
By Ursula Greville. Poem by E. Storer. Compass D to G.

To the Moon ..... 2/-..2281
By H. Rutland. Poem by Shelley. Compass E♭ to E♭.

Foxglove ..... 2/-..2280
By Ursula Greville. Poem by H. Bryan Binns. Compass B to E♭.

Lullay ..... 2/-..2287
The first lullaby from *Bethlehem* by Rutland Boughton. Compass D to F

A Newé Yeare ..... 2/-..2288
The second lullaby from *Bethlehem* by Rutland Boughton. Compass E♭ to A♭.

Octavo Music.

	Composer.	Voices.	No.	Price.
Hey! Nonny No!	Armstrong Gibbs	T.T.B.B.	50589	4d. 3d.
Fond Lover	G. Bantock	T.T.B.B.	50591	6d. 3d.
Song of the Armada	Chudleigh Candish	T.T.B.B.	50592	6d. 3d.
Up in the Morning Early	G. Dyson	S.C.T.B.	61150	6d. 4d.
My Garden	H.R.Hulbert	S.C.T.B.	61152	4d. 3d.
Sleep	M. Besly	S.C.T.B.	61153	6d. 4d.
To Blossom	E. Fogg	S.S.C.	71585	6d. 3d.
Shepherd's Holiday	F. M. Lee	S.C.	71589	4d. 3d.

CURWEN EDITION.

Music for Competitive Festivals

NEW ISSUES USED IN 1923.

ENGLISH SONGS.

	Compass.
By MARTIN SHAW.	
The Cuckoo (2141). Poem Traditional	F —F
Easter Carol (2121). Poem by C. Rossetti	C —E
Summer (2125). Poem by C. Rossetti..	D —G
Heffle Cuckoo Fair (2130). Poem by R. Kipling	E —E
Pity Poor Fighting Men (2131). Poem by R. Kipling	C —E♭
Down by the Salley Gardens (2133). Poem by W. B. Yeats	B —D
Oh, Falmouth is a Fine Town (2165). Poem by W. E. Henley	C♯—E
Song of the Palanquin Bearers (2124). Poem by S. Naidu	E —F
By JOHN IRELAND.	
Bed in Summer (2129). Poem by R. L. Stevenson	E —F C —D

	Compass.
By CYRIL ROOTHAM.	
A Child's Prayer (2200). Poem by S. Sassoon	D♭—E♭
By GEOFFREY SHAW.	
Roundabouts and Swings (2192). Poem by P. Chalmers	C —E
By ERNEST BULLOCK.	
I Love My God (2153). Poem by Chris Massie	D —E
By FELIX WHITE.	
The Old Sweety Shop (2243). Poem by G. Penfold	F♯—G
By ARMSTRONG GIBBS.	
To One who Passed Whistling Thro' the Night (2229). Poem by M. Agrell ..	F —G

Price 2/- each.

PART SONGS & CHORUSES.

FOR MEN'S VOICES

	No.	Price. Staff.	Solfa.
By GRANVILLE BANTOCK.			
Song of the Saracens ..	50575	6*d.*	4*d.*
O Sweet Delight	50583	6*d.*	4*d.*
The Fond Lover	50591	6*d.*	3*d.*
By FELIX WHITE.			
John Anchor	50590	4*d.*	3*d.*
By ARMSTRONG GIBBS.			
Hey! Nonny No!	50589	4*d.*	3*d.*
By ARTHUR BAYNON.			
Come, Gentle Night ..	50573	4*d.*	3*d.*
By HUGH ROBERTON.			
Drink to Me Only ..	50585	4*d.*	3*d.*
By S. E. LOVATT.			
Hereward the Wake ..	50581	6*d.*	3*d.*
Widow Machree	50582	6*d.*	3*d.*
By JAN BROECKX.			
Summer Night	50576	4*d.*	3*d.*
By CYRIL JENKINS.			
Sea Fever	50580	6*d.*	4*d.*

FOR EQUAL VOICES.

		No.	Price. Staff	Solfa.
By CYRIL JENKINS.				
Good Night ..	S.C.	71[illegible]6	4*d.*	2*d.*
The Moon	S.C.	71[illegible]8	4*d.*	2*d.*
By FELIX WHITE.				
Jenny Wren ..	Unis.	71[illegible]4	4*d.*	2*d.*
Merry are the Bells .	Unis.	71[illegible]8	4*d.*	2*d.*
Playgrounds ..	Unis.	71[illegible]0	4*d.*	2*d.*
By DOROTHY HOWELL.				
If You Meet a Fairy	Unis.	71579	4*d.*	2*d.*
By JOSEPH SPEAIGHT.				
Simple Simon ..	S.C.	71570	4*d.*	2*d.*
That's the Way ..	Unis.	71575	4*d.*	2*d.*
By ARMSTRONG GIBBS.				
Dame Hickory ..	S.C.	71572	4*d.*	2*d.*
By R. VAUGHAN WILLIAMS.				
It was a Lover ..	S.C.	71571	4*d.*	2*d.*
By C. MARKHAM LEE.				
He that Loves a Rosy Cheek	S.S.C.	71577	4*d.*	3*d.*
Shepherd's Holiday	S.C.	71589	4*d.*	2*d.*
By MARTIN SHAW.				
Croackle and Quackle	S.S.	71588	4*d.*	2*d.*
Cockyolly Song ..	Unis.	71586	4*d.*	2*d.*

FOR MIXED VOICES.

	No.	Price. Staff.	Solfa.
A Faded Violet, by Eric Fogg	61125	4*d.*	3*d.*
Richard of Taunton Dene, arranged by Gerrard Williams	61121	6*d.*	6*d.*
They know not my heart, ,, ,, C. V. Stanford	61139	4*d.*	3*d.*

Full Catalogue upon application.

London: J. CURWEN & SONS, Ltd., 24 Berners Street, W.1.

Printed in Great Britain for the Proprietors by THE CORNWALL PRESS, LTD., Paris Garden, Stamford St., S.E.1, and Published at the Offices of the "Musical News" Syndicate (Ltd.), 24 Berners Street, W.1, Telephone: Museum 4876, and at 3 Wine Office Court, E.C.4, Telephone: City 7251.